

AN ENCYCLOPÆDIA OF TEXTILES

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FROM THE EARLIEST TIMES
TO THE BEGINNING
OF THE 19TH CENTURY

WITH AN INTRODUCTION
BY ERNST FLEMMING



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PREFACE

The development of ornamental weaving from the oldest times to the invention of the Jacquard loom at the end of the 18th century was both extremely varied and complicated, and for this reason not easily traced. The employment of a distinctive type of pattern is rarely limited to a particular nation or country. The multifarious relations between peoples, whether maintained by commerce and trade, or even brought about by wars, nearly always lead to an exchange and adoption of patterns or single motifs. Owing to the difficulties and time required to set a loom, new patterns were only slowly evolved. They even remained unchanged for many years till structural alternations in the loom became necessary owing to parts being worn out or to requirements called for by special orders. The rapid succession of new patterns which modern needs demand was formerly impossible. Work produced by mechanical means, such as the loom, always results in absolute regularity and symmetry, and consequently is lacking in individual traits. Now the work of the handicraftsman is always personal in character, and hence has its special charms.

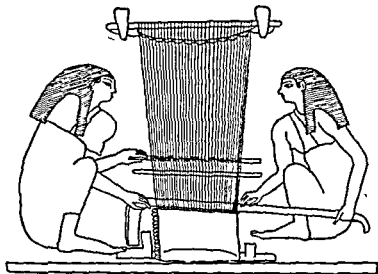
The vast field covered by textile manufacture, in as far as ornamental patterns are concerned, includes woven, knitted and hosiery fabrics, lace, embroidery, and printed stuffs.

Woven fabrics are all those which are produced by interlacing at right angles *two or more series of flexible materials*.

Knitted and hosiery fabrics, whether made from one or many threads, are held together by intersecting a series of loops.

A special method of pattern weaving is that which is produced by weaving coloured threads onto warp threads extending only to the limit of the required patterns instead of being carried from side to side by means of shuttles. This technique, called tapestry weaving, will only be considered to the extent that it forms a base of pattern weaving. Tapestry weaving, as practised for instance in the Gobelins factory, followed a course of its own.

INTRODUCTION



Early Egyptian Loom from Chuamhotap

Ancient Egypt

Art had reached to a high degree of achievement in the earliest period of ancient Egyptian history. As early as 4000 B. C. great quantities of textile fabrics were produced. We have obtained considerable information about the methods of weaving from pictures, wall-paintings and reliefs depicting the cultivation and preparation of flax, the spinning of the fibres into threads, as well as the weaving of the threads into stuffs by men or women on looms with either high or low warps.

Egyptian garments were made of linen; the finer sorts of byssus fibres, and were white without patterns of any description. When patterned garments are depicted they are only worn by tributary peoples. On the other hand great value was attached to fineness of texture and a multiplicity of folds. Only the cushions and covers of furniture for sitting and couches, as well as tent hangings have coloured patterns.

The brightly coloured decorations on walls and ceilings in the oldest of the tombs seem to be reproductions of patterned textures. We may presume that these sumptuous patterns were painted on the fabric, or were either embroidered or tapestry woven in those cases where the patterns repeated in ordered sequence. But the only means of producing such woven patterns was by the method known as tapestry weaving in which coloured threads were darned into the material.

Examples of such tapestry fabrics are a number of linen cloths with multi-coloured patterns in the Museum at Cairo. They were found in the tomb of Thoutmôsis IV., and date from 1400 B. C. A large cloth is patterned with lotus flowers and papyrus blossoms, and is edged with a border of alternating lotus flowers and buds. It bears the name of King Amenhotep II.

The large cloths ornamented with coloured figures and patterned bands, usually spread over the mummy case during the transport on Nile boats, are according to G. Maspero in his «History of Egyptian Art» partly embellished with leather appliqué work.

Babylonia and Assyria

There are no remains of the textiles of the Babylonians and Assyrians who were both famed for their weaving craft during the whole period of antiquity. But the alabaster slabs that covered the walls of the palaces of Nineveh (destroyed 606 B. C.) were embellished with coloured bas-reliefs depicting scenes from the life of the kings and their courts on various ceremonial occasions. The figures are clothed in long straight, tightly-fitting robes, partly patterned, and more or less profusely decorated with fringes and bands according to the rank of the wearer. Some of the figures have sleeves with wide bands of

incised patterns kings and priests sacrificing, bulls, lions, birds, fabulous beings such as winged horses, cherubims, as well as the sacred tree, palmettes and pomegranates. The patterns on the costumes are in high-relief and represent rosettes semé over the surface. Judging by the excellent reproduction of all details on the reliefs, we may presume that the incised patterns on the bands actually represent woven patterns, and the rosettes embroidery.

Babylonian carpets, which are mentioned by Pliny as being enormously expensive, were apparently large cloths or hangings patterned with war and hunting scenes, rows of fabulous animals, and similar figures to those of the above-mentioned reliefs.

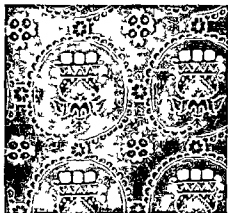
Greece

Formerly our knowledge of weaving in ancient Greece was derived from the garments draping figures on Greek vases, as well as from the very detailed descriptions of the sumptuous patterned fabrics to be found in the works of the early Greek writers. It was only in the fifties of the last century that numerous well-preserved textiles were discovered in the Greek tombs of the Crimean Peninsula near the Yenikale Strait. These tombs dated from the 5th to the 1st century B.C., and the textile remnants found therein bore witness to the weaving technique of the period. Slight traces of coloured print are still distinguishable on an unpatterned piece of linen fabric, another is ornamented with a coloured tapestry-woven fret border, as well as the wave scroll and bead pattern. Other pieces are embellished with naturalistic ivy and vine leaves, acanthus scrolls, rows of tapestry-woven ducks' and stags' heads. Some large cloths made by joining narrow strips are decorated with scenes from the lives of Hercules and Oedipus. The material is brown or red, and the figures are painted on it in black. Democritus of Ephesus describes very vividly the variety of colours of Greek garments in his introduction to a book on the temple of Ephesus. He mentions violet-blue, purple, and saffron coloured undergarments patterned and trimmed with borders. The other garments, he says, were apple-green, purple, and white, sometimes dark violet, light violet, or hyacinth colour, also fire-red and sea-green. He also describes shawls, the so-called *actae*, of which the Persian were said to be the most valuable. They consisted of a closely woven texture semé with gold tinsel.

The surface pattern is usually based on the square motif, sometimes grouped so as to present trellis-work. Each square contains rosettes, little circles or spots. Very often narrow or wide horizontal bands placed at regular intervals embellish the garments. These bands are ornamented with chariots and steeds, winged horses, dolphins, birds, and other animal designs, and betray unmistakably their Asiatic origin.



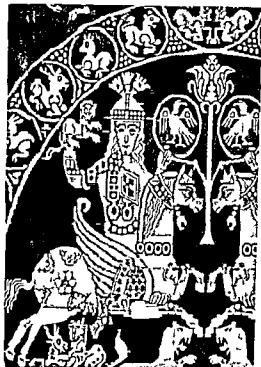
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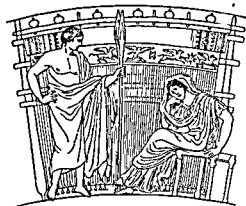
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1) Red silk patterned with figures of Samson and the lion Alexandria 6th-7th Cent - 2) Silk fabric Alexandria 6th-7th Cent - 3) Fabric with cock pattern Persia ca 600 - 4) Sassanian fabric Persia 6th-7th Cent - 5) Fabric with elephant pattern Persia 8th-9th Cent

Costume undergoes a change in the 5th century. Coloured garments are now only woven by Asiatic peoples. Such costumes as are depicted on Greek vases have lozenges and checks, or zigzag patterns which are particularly conspicuous on the long trouserlike garment worn by the Persians and Trojans.

Rome

Ancient Rome borrowed both costume and pattern to a great extent from Greece, and this applies, indeed, to the totality of her culture. The garments worn before the period of the empire were usually made of wool. The best came from Apulia and Miletus, and were dyed blue, or red, etc. During the last centuries before the Christian era the extravagance of Roman garments was such that the import of coloured fabrics was repeatedly prohibited. But it was not till during the period of the empire that luxury in dress reached its culminating point when silk was introduced. It was partly imported to Rome as raw silk, partly as finished fabrics (so-called Seric garments), and was worth its weight in gold.



ground This leads one to presume that these fabrics were employed as cushion covers and for upholstery purposes

Late Antique Silks

Till the birth of Christ silk was almost unknown in the Mediterranean countries The Chinese, who date the commencement of their sericulture as far back as 2689 B C, were successful in keeping the secret of this art Silk and silk fabrics did not reach Syria and Egypt via Persia till the last centuries before Christ A silk-weaving industry was established in the first century after Christ in many places in Asia Minor, Egypt and Greece all of which were within the confines of the Roman Empire where Greek culture prevailed Silk-weaving was introduced into Constantinople in the 4th century B C, at which period it is also found in Italy

Although there are small pieces of silk fabrics among the remains of the textiles from the tombs of Antinoe, yet they appear to have distinctive patterns of their own Some were employed as wraps for reliquiae, and as such found their way to the cathedrals of Sens and Aix-la-Chapelle The patterns are *semé*, or they consist of grouped lozenges containing squares and rectangles, of circles with stars, crosses, hearts, crescents, palmettes and rosettes, as well as clover and vine leaves Gradually the scroll motif interspersed with symmetrically placed animals, or human heads (with strange headgear) seen either *en profile* or *en face* begins to prevail The chief animal figures are lions panthers, peacocks, dolphins, ducks, and horses zebras ibis and ostriches alternating with palm-leaves In the 7th century A D the introduction of patterns with winged horses and ibexes points to Persian influence

A small group of textiles with figure designs dates from the 5th century A D They depict scenes from the lives of Joseph and Orpheus which are explained by Greek inscriptions Other pieces show Daniel in the Lions' Den, or sea-nymphs riding on dolphins surrounded by acanthus scrolls

Coptic Silks from Akhmîm

Beyond the silk fabrics found at Antinoe large quantities were discovered in Panopolis Both their colours and patterns indicate a common place of origin These fabrics were woven into definite shapes such as *clavi* and other insertions for enrichment of robes and vestments The names Zachariah and Joseph woven in Greek characters are said to be those of the Coptic weavers

Silks from Alexandria

Alexandria was also renowned for its textile industries and supplied considerable quantities of the silks listed in the *Liber Pontificalis* even after the

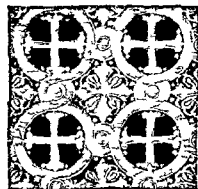
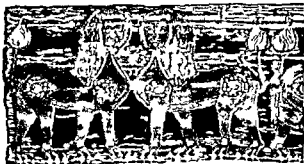
Arab occupation of the 8th and 9th centuries. These textiles are not only similar as to their patterns, but also in their rich and vivid colours. The white, yellow, brown, green, red, light or dark blue patterns, sometimes set in black contours, are on a cherry-coloured ground. The most valuable and best preserved piece is the fabric removed from the Lateran Capella Sancta Sanctorum to the Vatican Museum. Its patterning consists of roundels framed in bands decorated with floral designs and containing scenes from the Annunciation and the Birth of Christ.

The floral design on the bands and in the intervals between the roundels is found with but few modifications on all the Alexandrian silks of this period. Some patterns consist of symmetrically placed riders or Amazons in antique costume either hunting or fighting, or quadrigae with charioteers, as well as men on foot fighting with animals. The fabrics with interwoven patterns of horsemen in the South Kensington Museum and in Maestricht, the fabrics with Amazons in Säckingen, the Dioscuri fabrics in Maestricht, the Samson fabrics in London, as well as the quadrigae fabrics in the Brussels Museum are remarkably fine examples of weaving craft. The roundel pattern was first woven in Alexandria, and it was much later that it recurs in a simpler form in Persian textiles. From Persia it spread to East Asia.

Sassanian Fabrics

During the rule of the Sassanians, who reigned in the neo-Persian empire from 250—650 A.D., and who were distinguished for their love of luxury, the arts, especially that of weaving, attained to a high degree of achievement, particularly in Ctesiphon, the capital. Sapor II brought weavers from Mesopotamia to Susa and other cities as early as the 4th century. When, under Justinian II, silk weaving became a monopoly, and was limited to the imperial gynaeceia, many weavers were forced to migrate from Tyre, Berytus and other cities to Persia. Thus the older Sassanian patterns, which were based on early Persian and Assyrian types, were enriched by Graeco-Roman motifs. A favourite pattern is that of princely hunters surrounded by wild animals. Griffins and other monsters are placed symmetrically on either side of the sacred tree in large roundels, squares, or between bands. It was possible to ascertain the origin of these textiles by the fact that they bore the same patterns as did the garments reproduced on the rock-tombs of the Sassanian princes in Tak-i-bostan.

According to Lessing, the so-called Yezdigerd fabric from St Ursula in Cologne (named after Yezdigerd II, a grandson of Chosroes II), which is patterned with kings riding on winged griffins surrounded by lions and ibexes, is certainly of Sassanian origin. Another hunting scene is framed in circles which again contain smaller ones with single animal designs. The large roundels are



Silk fabrics from Byzantium 1) 10th-11th Cent 2) 12th Cent 3) 10th Cent
4) 8th Cent 5) 10th Cent 6) 12th Cent

each linked up by small circles, of which those at the sides contain horsemen, and those at the top and bottom eagles and deer. Other fabrics are patterned with groups of animals—lions or ostriches under trees—either side by side or one above the other. Several extant pieces of weaving prove that Perso-Sassanian fabrics must have found their way to China from where Persia imported her raw silk. A later fabric (11th century) with sitting griffins and a frame composed of eight pairs of birds is certainly based on a Persian pattern but contains so many Chinese elements in its details that it was probably woven in China. Another piece of weaving is undoubtedly based on Sassanian motifs though it was woven in China in the 7th or 8th century—namely the fabric used as a banner by the Mikado Shomu representing Choroos II hunting. He is recognizable by his peculiar headgear. The figures are set in a roundel composed of small circles. The Chinese origin is proven by the Chinese symbols on the flanks of the horses denoting «mountain» and «luck». This influencing of the Orient by the Occident may be traced till the beginning of the 14th century, when a contrary movement sets in and Chinese motifs are introduced into the west where, however, they are considerably modified.

* * *

Medieval Silk Fabrics from the VIII to the XIII Centuries

The Arabian conquests of Persia, Syria, Egypt, North-West Africa, the Island of Cyprus, Rhodes and Sicily began towards the end of the 7th century. Carthage was taken in 629, and by 730 the greater part of Spain was in the hands of the Moors.

As nomads the Arabs were not possessed of an art of their own. They introduced but few ornamental motifs. Wherever they went they assimilated the ornament of the countries they conquered, and gradually modified it to suit their own conceptions, thus creating a uniform style throughout their empire. During the whole of the 10th and 11th centuries Islamic decorative patterns were completely under the influence of those of Persia, Egypt and Byzantium. Bagdad and Mosul were the main seats of weaving in Asia, Alexandria and Cairo in Egypt, Cordova in Spain, and Palermo in Sicily.

Medieval silk textures may be grouped under the heading of eastern and western Saracenic fabrics, of which the first include the west Persian and east Iranian fabrics of the 7th to 10th centuries. Western Persian textiles still retained their roundel motifs. The piece of silk in Berlin containing a decorative treatment of the elephant belongs to this group, as well as a piece with the same framing and ogival panels containing the lion-strangler from the Victor sudarium in Sens. Other fabrics contain animals confronting one another in symmetrical arrangement as on the silk patterned with lions in Le Mans, or they are repeated vertically or horizontally, as for instance the duck pattern on a piece of silk at Wolfenbützel.

East Iranian fabrics retain a more rigid division of pattern by the employment of roundels containing symmetrically placed animals confronting one another or placed back to back. The coloured piece of weaving with lion patterning in Nancy is considered to be the finest example of this group of fabrics. The fabric with lion patterns on the Columba sudarium in Sens is a coarse imitation of the Nancy design. Griffins are also favoured at this period, for instance on a large patterned fabric, which, in spite of its foliage scrolls treated in the Chinese manner, was woven in Persia about 1000 A. D. The remnant of a magnificent black and white fabric dating from the 12th century from Tabriz, the capital of the Persian province of Azerbaijan, is interwoven with a lengthy inscription. The encircling frame containing two eagles consists of three rings of which the central one is composed of undulating scrolls with conventional flowers. The eagle patterning on the silk fabric found in the grave of Henry VI (1190-1197) in Palermo represents a similar conventionalized motif.

The most conspicuous Irakian and Seljukian fabrics of the 13th century are those patterned with two-headed eagles in roundels. They can be dated by the fact that the eagles are the same as those on the coat of arms of the Ortskid dynasty as represented on silver-plated bronze vessels from Mosul. The two-headed eagle pattern spread from there throughout the East. But a piece of Seljukian brocade in the Lyons Museum dating from the first half of the 13th century has two lions in a roundel. This valuable piece of weaving worked into a chasuble was woven in Iconium (Seljukian Empire), and bears an inscription on its lower edge which mentions the name of the celebrated Sultan Kay Kubād of Konieh. The silk fabrics from Bagdad were renowned throughout the West where they were known as baldachins and baudekins. In Mosul fabrics were woven of silk and gold and were called Mosul muslins. Tabriz, Ispahan, Nishapur and Susa were also important weaving centres.

After Egypt was conquered by the Arabs the art of weaving was at first considerably neglected and it was only in the 11th century that it again revived and assumed distinctive features of its own. The transition from late antique patterning to the Mohammedan arabesque style is best demonstrated by some pieces of fabric in Crefeld and Berlin dating from the 8th century, and having a woven pattern composed of a circle of ornamental scrolls within which is a representation of Eros on a winged-horse. The regularity of the geometrical patterning in the spaces between the circles betrays Arabic influence.

Other remarkable fabrics are the surplice of St Maximus, patterned with chained leopards, in the Church of St Etienne in Chinon, and the eagle-patterned fabric with an Arabic inscription «Enduring Strength, Patience and Power», and symmetrically placed animals without framing in the Brussels Museum. Byzantine influence is traceable on some fabrics with roundels or bands containing peacocks spreading their tails.

Spain

Spain was already known as an exporter of fabrics during the period of the Roman rule. In the 9th century, under the Caliphs of Cordova the silks and brocades were considered as most precious. They were exported in great quantities till well into the 12th century. The chief centres of the Spanish weaving industry of this period were Cordova, Almeria, Seville, Murcia and Grenada.

At first the Moors favoured the Arabic geometrical ornament the «Moresque». But in the 11th and 12th centuries many of their fabrics are patterned with roundels and animals of the Byzantine type. Later on the roundels disappeared altogether, the animal figures were reduced in size and, indeed, were no longer favoured after the 14th century. But purely ornamental circles held their own as well as rosettes and ogives containing intersecting bands similar to the motifs

occurring in the ornamentations of the Alhambra. Favourite patterns on the bands were small checks, triangles and geometrical interlacements, as well as Moorish inscriptions and Kufic letters.

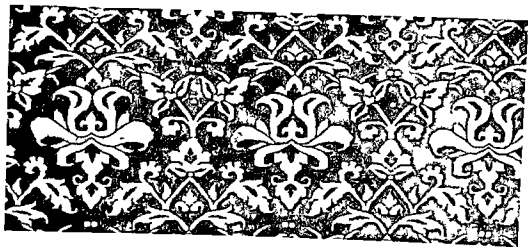
Despite the downthrow of Moorish rule, and the conquest of Grenada (1492) silk weaving still continued to be influenced by Moorish art, although Spanish motifs such as coats of arms, etc. were introduced, the patterned fabrics of the Upper Italian looms also exercised a certain amount of influence.

Sicily from the XI—XIII Centuries

When the Normans conquered Sicily (1061—1072) that country was possessed of a culture which was pronouncedly Oriental, and also retained it under the Normans. Instead of destroying this culture the Normans adopted it themselves. Weaving in Sicily was considerably encouraged, especially under Roger II (died 1174) who brought skilled Greek weavers from Corinth and Thebes to Palermo in 1146. The place reserved for these weavers was the Palace Workshop known as the *Hotel de Tiraz* where they worked together with their Saracenic fellow-craftsmen. Close relations were established between Sicily and central Europe by the marriage (1186) of the German Emperor Henry VI to Constance, the heiress to the Norman crown. In the vestries of the North German churches there are large numbers of silk fabrics that were woven in the Palace Workshop. The imperial robes of the Emperors of the Holy Roman Empire, which were worn by the German emperors till 1794, and are still in Vienna, were originally made in Palermo (1113—1118) as coronation robes for the Norman kings and came into the possession of the Hohenstaufens through Henry VI. They are completely ornamented with Latin and Arabic inscriptions.

In the 12th century the design consists of symmetrically placed animals in circles and other geometrical frames. It was only towards the end of the century that the framing disappeared. On the other hand bands filled with animals and Arabic inscriptions continued to be favoured. At about this period velvet was woven in considerable quantities. It was very heavy and dense in texture, and partly interwoven with gold thread.

There are some sumptuous examples of silk fabrics which were doubtlessly woven in Palermo: a fragment of a beautiful red silk and gold damask from the grave of Henry VI (died 1197) patterned with gazelles, now in the British Museum, the magnificent fabric in Siegburg with two headed eagles and the most beautiful and magnificent of all the fabrics of the «*Chape de roi Robert*» in Toulouse ornamented with striding peacocks spreading their tails under which is a panel bearing the inscription «*Perfect Beatitudo*» in Kufic letters. A fabric of another style is a woven piece patterned with birds in the Episcopal Museum in Utrecht and the great silk cloth from the tomb of Charlemagne at Aix-la-



1) Silk fabric Italy 14th Cent 2) Silk brocade Italy 14th Cent
3) Silk fabric Spain 14th 15th Cent

Chapelle Probably it was presented by Frederick II as a wrapping for the remains on the completion of the tomb The so-called «witch» fabric dating from the second half of the 12th century from Vique cathedral representing fabulous monsters in black and white with yellow outlines on a red ground reflects the Byzantine style The roundel is no longer found on this fabric

In the second half of the 13th century silk weaving lost its importance in Sicily

Byzantine Woven Silk Fabrics of the VIII—XIII Centuries

From the 7th century patterns on Byzantine woven fabrics were much influenced by Persian art, because Byzantium was the emporium for Eastern fabrics Hence weaving, which had declined in the 6th and 7th centuries, received a new impetus, and the perfection of the fabrics produced was never perhaps equalled again During this prolific and important period of Byzantine weaving (9th—12th centuries), the animal motif was supreme One of the few fabrics patterned with human figures and hunting scenes (two horsemen hunting lions) is the so-called «Imperial Fabric» from Mozac

With but few exceptions the roundel was at first favoured A fabric patterned with symmetrically placed winged horses and scrolled foliage almost completely encircling the figures is sui generis The symmetrically placed animals of the Byzantine pattern are either standing, recumbent or striding When there is only one animal in the roundel as on the silk wrapping with the elephant pattern from the tomb of Charlemagne, the adjoining one contains its counterpart Similar magnificent examples of woven fabrics are the purple silks with eagle designs in Brixen, Berlin, Vique and other spots, the textiles with birds in Hildesheim Aix-la-Chapelle Wurzburg and Dresden, and the fabric with hippo-camps in Brussels Beyond the above examples materials for garments patterned with Biblical scenes and the Legends of Mary were also produced Celebrated fabrics differing considerably in their pattern from the preceding ones with their roundels are, inter alia, the stuffs found in the tomb of Hanno at Siegburg, as well as the remnants of the great lion patterned fabric in Berlin, Düsseldorf and Crefeld Both these fabrics are ornamented with huge striding lions without framing and as their inscriptions show, date from the 10th century They probably served as wall hangings Some of the pieces of woven silks without circular framing or with only incomplete circles are those known as the «Imperial Fabrics» of the 11th and 12th centuries They are ornamented with single or two headed eagles as on the chasubles in Brixen, in the Arts and Crafts Museum, Berlin and in St Peter's, Salzburg

A special class of fabrics are those where the patterning is formed by flowing ogival bands enclosing symmetrical floral forms Such textiles, known as «incised»

satins (in which the ornament is in outline only), are the robe of Otho the Great in Merseburg Cathedral, the chasuble of St Willigis, Archbishop of Mayence (died 1011), and the chasuble of St Bernard (died 1157) in Xanten. Some fabrics are patterned with small geometrical designs, roundels filled with floral ornament, squares, stars, hexagonals and conventional flowers.

These sumptuous stuffs were introduced via Amalfi and Venice into Northern Italy, and found their way from there over the Brenner to Northern Europe. After Constantinople had been taken by the Crusaders in 1204 Byzantine weaving declined.

Italian Silk Weaving in the XIII Century

A silk fabric from the sarcophagus of St Paulinus (died 358), whose body was taken to Treves before 400, proves that silk weaving was carried on in Italy at a very early date. The fine unicoloured fabric, the only patterns of which are little crosses and rectangles, bears an incomplete inscription sewn onto the material: *orientia of . . .*, which probably may be interpreted as *Florentia officina*. Greek silk weavers are said to have settled in Rome during the 8th century. Silk weaving is also reported to have been carried on in Lucca in the 9th and 10th centuries.

The patterning of fabrics in the 12th and 13th centuries in Italy was greatly influenced by Byzantine examples, though it shows many characteristic features of Saracenic weaving borrowed from Sicilian and Hispano-Moorish designs. The traditional Saracenic pattern consists of a geometrical design representing a frame of stars and crosses containing a pair of animals. Gradually the framing disappears, the animals are distributed symmetrically over the fabric, and the intervals are filled with ornament: floral forms and interlaced rosettes.

The diapers mentioned in early church inventories no longer have framed patterns. A bold radiating ogival flower or pomegranate springing from a stalk with branching floral forms is surrounded by boldly sketched eagles, peacocks and parrots as well as dragons, griffins, gazelles, lions and other quadrupeds placed at the foot of the tree. This design continually recurs till the opening years of the 15th century. There can be no doubt that these fabrics were woven in Lucca. Later on the animal figures are smaller, and the graceful floral designs less severe. The ogival framing merges into open ornamental patterns, and in the second half of the 14th century the diapers are semé with symmetrically placed small animals and enriched by floral ornament. Whilst the traditional Byzantine and Saracenic patterns were still retained, a new phase of design was entered upon by the introduction of Romanesque forms in the 13th century. Rosettes, stars, heraldic lilies and castles are placed either in square or leaf panels, the single or two-headed eagle is inserted in roundels, squares or octagonal frames.

Fabrics with vertical bands containing figures of kings on horseback with falcons date from this period. The brocade fabric in Brunswick is patterned with alternating bands, the one containing parrots and lions in roundels, the other elephants and castles, eagles, etc.

Romanesque Silk Fabrics from Regensburg

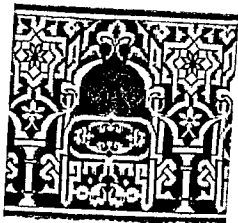
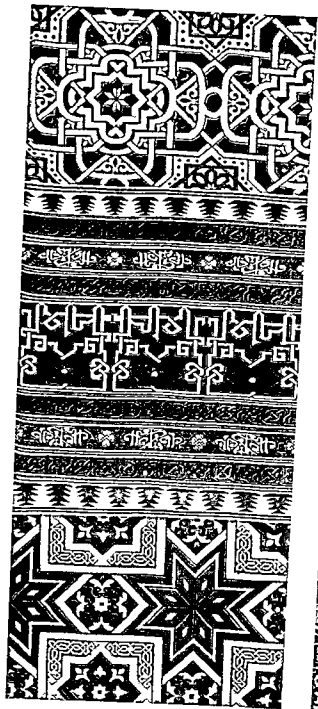
In many places there are a number of remarkable fabrics the patterns of which are based on Byzantine motifs, but differing considerably, in as far as technique is concerned from Italian, Greek and Saracenic stuffs. The fine silken or linen warp threads are replaced by strong double linen ones which form the pattern and vest the fabric with a certain element of coarseness and rigidity, the binding thread is a fine silken or linen one. Many gold weft threads are employed for the figures. The provenance of these textiles is proved by a remarkable example of an altar-cloth in Regensburg Cathedral on which the Crucifixion with Mary and John, the patrons of the Church Peter and Paul, and Bishop Henry are depicted. This altar-cloth is a magnificent example of weaving craft. Regensburg was the seat of woollen weaving at a very early period, and Wolfram von Eschenbach praises the costly cendal fabrics (i. e. silk). There are also some fine specimens of small loom weaving in Regensburg Cathedral which are said to have been woven on the spot. In the Wartburg near Eisenach, there is a woven fabric in the same technique which depicts the Birth of Christ. Another piece from Regensburg is a large striped stuff in Braunfels with ostriches under palms.

Similar as to their technique are some silk textiles mixed with other threads. They are not patterned with complete scenes, but with symmetrically placed motifs akin to those on Graeco-Saracenic fabrics but differing from these in so far as they bear the conventional occidental floral forms met with in German-Romanesque art. The patterning consists of square panels or roundels composed of bands. The panels contain symmetrically placed pairs of animals or horsemen and princes. In many cases there is no framing. On some fabrics two-headed eagles, leopards, birds, etc., are placed in small roundels, in which case the intervening spaces are filled with floral forms or geometrical designs. There are remarkable examples of these stuffs in the museums of Berlin and Brunswick, the churches of Halberstadt Siegburg and Rostock. Complete sets of ecclesiastical vestments woven in a similar manner are in the church of Ambazac, St Rambert-sur-Loire, Lune Monastery near Luneburg, and elsewhere. It is to be presumed that these fabrics did not all come from Regensburg but in cases of doubtful provenance they are classed as Regensburg stuffs owing to the general similarity of technique.

A strip of Regensburg stuff remarkable for its patterning, is only 165 millimetres wide and 405 long. It has unornamented coloured and gold bands of

various widths also a broad band with two symmetrical pairs of quadrupeds, and a row of six pigeons next to a miniature tree. Several bands contain meander-like patterns, and one of them four Romanesque rosettes. These ornamental bands and rosettes correspond exactly with embroidered bands and designs on some ecclesiastical vestments and on an antependium in Goess nunnery.





Spain 15th Cent — Silk fabrics Moresque style from Granada

Silk Weaving in the Late Middle Ages

The patterns on Medieval silk stuffs in the 13th, 14th and 15th centuries are distinguished by their naturalistic forms. The symmetrical and rigid arrangement of the designs disappears altogether. The movement of the animal figures is free, and they are represented running, fleeing, or resting in wooded landscapes, and are sometimes placed near or in castles, on rocks or even in ships. The birds are on the wing, or sitting on trees with gnarled branches. Fish and ducks are swimming in the water or the latter float on crested waves. Intermingled with these motifs are rolled and fluttering ribbons inscribed with sham Arabic inscriptions which formerly led students to class these fabrics as Saracenic, particularly as Sicilian of the 12th and 13th centuries.

From the end of the 13th century great quantities of Chinese stuffs came to Europe. The arrangement of Chinese patterning may be classed under two heads. One group has symmetrical designs; the distinctive feature is a large radiating lotus flower, or palmette, the ogival framing is formed by an arrangement of richly embellished spray ornament, in the other group the symmetry of the pattern is eliminated. The large palmette designs are shifted to the left or right and spring obliquely from floral scrolls. Much favoured motifs are the imperial dragon, the heraldic emblem of the emperor, and further the Fonghoang (a peacock-like bird) the heraldic emblem of the empress, and finally the Khilin (a fabulous hart with horse's hoofs and bull's horns). Additional animal designs are small wild animals, birds and fish. It is easy to date these stuffs owing to the fact that similar pieces, together with Islamic copies, have been found in Saracenic tombs in Egypt. Their inscriptions bear the name of the Mameluke Sultan Mohammed Nazir, who reigned from 1293—1304.

A special class of silks are brocades woven in China for export to Islamic countries. They are all patterned with coloured vertical bands divided into panels and bearing Arabic inscriptions, Chinese ornament and animals, as well as being interwoven with the characteristic narrow gilded leather strips. A black and gold fabric without the coloured stripes is embellished with birds bearing Arabic inscriptions on the wings which read «Honour our Lord the Sultan, the King, the Righteous, the Wise Nazir Eddin» (he lived 1283—1304).

Now it is evident that these Chinese fabrics with their sumptuous colouring exercised considerable influence, and hence Persian stuffs of the 14th and 15th centuries are pronouncedly influenced by Chinese examples. The large central motif in ogival floral framing is still partly retained, but in addition to this obliquely placed ondoyant floral sprays were favoured. They were interspersed with rows of animals. Another favourite design consists of playing fountains.

surrounded by birds, griffins and other animals. Persia also adopted the striped patterns from the Chinese.

Examples of Egyptian 14th century fabrics have been found in the tombs of El Azam and Dronka near Siout, and are now in the museums of London, Berlin, Grefeld and Düsseldorf. Beyond western Islamic designs there are others based on Chinese patterns, and Arabic inscriptions with Mameluke titles such as «The Sultan, the Victorious Monarch», and «The Wise and Just».

After the re-conquest of the Spanish peninsula by the Christian kings the Moorish occupation was limited to Grenada. By the 13th century heraldic patterns begin to be introduced in Spanish silk fabrics, especially the lion of Leon and the castle of Castile, and other charges. Moorish fabrics of the same period are distinguished by the brightness of their colours, as well as by the geometrical band pattern based on the Alhambra style. The pattern chosen for large pieces of stuff was usually the checker or the triangle.

Italy in the XIV Century

Chinese influence was widely felt in Italian silk weaving. Imitation went so far as to simply copy Chinese designs, though not always so successfully as to fully express the peculiar character of Chinese figures. Hence Chinese animals are often replaced by those peculiar to Europe. But they are rendered in a freer manner than is the case with the more conventional Chinese animal designs. Distinctive features are the ondoyant sprays from which the large palmettes spring, as well as the floral ogival panels enclosing a bold radiating flower flanked by animals. The banded fabric is also imitated.

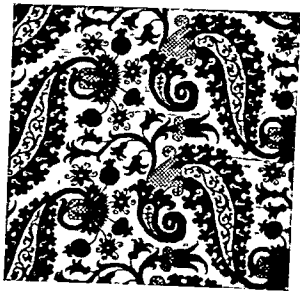
Sprays gradually develop into growing trees, often placed on rocks, or enclosed by a fence. Arabic inscriptions are used as ornament on scrolled ribbons or inserted in cartouche-like panels. Though at the beginning of the Late Gothic period foreign influence had dwindled, nevertheless it greatly enriched Italian weaving and gave it an impetus.

Between 1300 and 1450 silk weaving and sericulture spread throughout Italy. The chief centres were Lucca and later on Venice and Genoa. Beyond these centres Messina, Reggio, Cantanzaro, Milan, Florence and other spots established productive loom industries.

The Lucchese fabrics favour castles with towers and gates in their patterning. This was chiefly due to the influence of chivalry. Other motifs are baldagins, tents, ships with bellied sails, as well as mottoed ribbons bearing sham Arabic inscriptions.

The arrangement of the patterns is usually symmetrical, and the leading motif recurs rhythmically.

In the second half of the 14th century patterns become more elaborate and



Velvet fabrics Italy 15th and 16th Cent

sumptuous Symmetry of pattern no longer prevails The imagination of the artist has full scope in combining the most varied motifs The predominant note is expressed by the multiplicity of figures and floral designs stags, harts, and lions sitting or standing on rocks, birds on trees or soaring in and over Chinese clouds through which the sun bursts forth, lions, hounds, leopards and griffins are encircled by inscribed bands, or joined by initials, herons thrust their bills through bellied sails Once in a while amongst all the other designs, there are human heads with flowing hair, with or without trunks

The pattern is often enclosed in horizontal bands On ecclesiastical vestments and other fabrics whole human figures are depicted, especially representations of the Annunciation, or soaring angels bearing sacred vessels

Venetian patterns of the 14th century are remarkable for the fact that they replaced Chinese animals by European ones Venice as provenance is established by the reproduction of these patterns in the pictures of Venetian masters, as well as some peculiarities which are specifically Venetian in character, such as a peculiar type of rowlock used on the gondola

The foliage consists of plain or notched leaves, typical palmette forms, and clusters of leaves, apples, mistletoe and poppy heads The sprays develop into thick branches with palmette-like leafage and bunches of fruit At first the narrow Chinese pattern with the leaves and flowers all bent in one direction is retained But towards the middle of the 15th century the same motifs are placed symmetrically

The first positive proof that textile patterns were designed by eminent artists is supplied by Venetian fabrics Among the drawings and sketch-books of Antonio Pisano in the Louvre there are many designs for woven fabric patterns Jacobo Bellini's sketch-book, which is also in the Louvre, likewise contains designs that seem to have been meant for Venetian fabric patterns

The coats of arms charges and crests of the nobility also supplied a great number of pattern motifs

The Fifteenth Century Pomegranate Pattern

In the beginning of the 15th century, the Late Gothic period, a type of pattern was evolved in Italy which still lingered on till well into the 18th century, namely the pomegranate pattern And though Saracenic fabrics of the 14th century bear similar patterns which may be considered as its precursors, the highly developed form originated in the West Among the wealthy nobles and citizens velvet became the most popular material Although velvet or velvet-like fabrics are said to have been woven in antiquity yet there are no extant examples of an earlier date than the 12th century In 1247 the velvet weavers of Venice established a guild of their own Patterned velvets were already woven in the 14th century, but it was only at the beginning of the

The modifications of the pomegranate motif did not occur in sequence but at one and the same time

Florentine Early Renaissance in the XV Century

From the middle of the 15th century the Early Renaissance style becomes conspicuous for the patterns of woven fabrics. A type is evolved which borrows its motifs from the plastic arts and favours the ogival pattern embellished with symmetrically placed floral forms. The production of these fabrics is mostly limited to Florence. They are usually cloth of gold patterned with Renaissance foliage: acanthus leaves, palmettes and fleur-de-lis, the contours of which are coloured.

There is also a class of Early Renaissance brocades patterned with panels or vertical bands containing Biblical scenes: the Annunciation, the Nativity, the Resurrection and the Ascension, also single figures of saints and the initials of Christ set in a halo. These fabrics were usually cut into strips and used as trimmings for church vestments.

Some unique examples of silk are those patterned with non-repeating scenes ascribed to designs by Antonio Pollajuolo. The most important piece is the antependium in St Francesco in Assisi presented by the Pope Sixtus IV in 1475. A much smaller fabric is another antependium in Toledo Cathedral patterned with the cardinal heraldic charges of the archbishop Petro Gonzales de Mendoza (died 1495). A third, the date of which is known by its original owner (King Matthias Corvinus of Hungary 1458-1490), is a cloth of gold with the king's arms. This fabric is also ascribed to Antonio Pollajuolo. An antependium woven for Ludovico Sforza and patterned with the combined coats of arms of this duke and his duchess was woven on the same loom.

As the above-mentioned fabrics are dated, it was possible to class a small group of patterns with thick heavy branches, pomegranates and the usual accompanying conventional foliage as belonging to Florentine Early Renaissance fabrics.

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15th century that coloured velvets were produced in Venice Velvet is a materia that requires reticent and formal designs Later on they were transferred to lighter fabrics such as brocade silk damasks etc. Beautiful examples of velvet brocades both as to technique and design were woven and have never been equalled since Three remarkable changes are noticeable in the development of the pattern The pattern planned on ogival lines was retained but the central palmette was replaced by the pomegranate motif which however either resembles a thistle a pine cone or a pineapple with leaves rather than a pomegranate proper In the latter case it is represented as burst open and showing the seeds The sprays forming the ogival frame are enriched by small leaves blossoms and fruit The ogivals are generally linked up by floral ornament which gradually displaces the central motif and develops into a large cinquefoil rose and later into a leaf form with seven or nine points similar in outline to the Gothic ogee arch The central design consists of the apple cone or thistle motif surrounded by numerous leaves usually revolute and small conventional blossoms The same floral and foliage arrangement is repeated round the leaf form What were once narrow sprays become thick broad stems over which again thin leafage and blossom sprays trail Towards the middle of the 15th century the large rose and leaf forms are grouped close together The velvets are uncoloured black blue red or green The pattern details are raised in the velvet

Another group of patterns retains the oblique and undulating leafy bars which were popular in the Trecento and were of Chinese origin The large leaf motif occurring at given intervals is placed obliquely over the thick undulating stems from which again small branches and large formal leaves protrude In the Venetian velvets of the first half of the 15th century the treatment of the roses leaves and branches is more formal By breaking up the continuous construction of the pattern it is now frequently arranged as a semé of floral forms On the other hand on the large examples of Late Gothic velvet brocades and gold fabrics of the second half of the 15th century the single pattern extends over the whole width of the stuff These sumptuous examples of the weavers art are still extant in great quantities The great painters of the period represent them in their pictures not only as hangings but as material used for costumes of both men and women Probably these velvet fabrics were produced on Venetian looms The best examples extant are in the Bern Museum and were taken by the Swiss from Charles the Bold of Burgundy

In contradistinction to the pomegranate pattern based on Chinese examples with the foliage and floral decoration all on one side of the stem a more symmetrical pattern is evolved in which the large rose motif is placed in the middle of the fabric A small group of velvets contains patterns based on the rosette motif and can hardly be regarded as belonging to any particular style

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Woven Fabrics of the XVI, XVII, and XVIII Centuries

Italy in the XVI Century

With the pomegranate patterned fabrics of the second half of the 15th century, and with the great pieces of brocade velvets weaving had reached its highest degree of excellence

At the beginning of the 16th century the pomegranate motif still dominated in silk textiles. It is an established fact that stuffs were exported to the East, where they were copied, for instance at Brussa. And, vice versa, Persian and Far Eastern feeling is apparent in Venetian velvets.

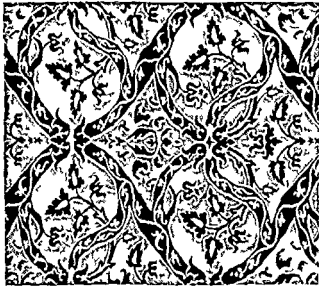
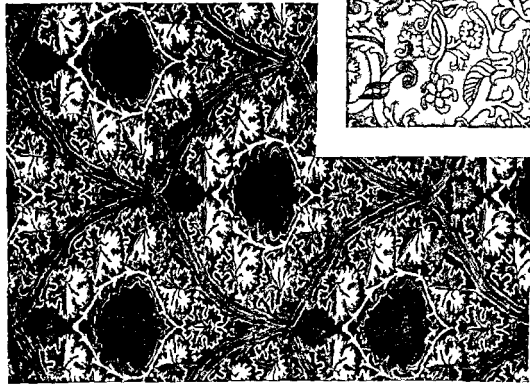
Gradually the pomegranate pattern adapts itself to the requirements of the Renaissance style. In the arrangement of the pattern the ogival panel is much favoured. The pomegranate is followed by vase motifs together with branches of acanthus blossoms and small apples. Other stuffs have a well-distributed pattern of delicately curved or broken sprays in which the rhythmical arrangement of the different motifs is retained. Animal designs are completely eliminated towards the middle of the 15th century.

Though the patterning of fabrics during the Renaissance period retained its distinctive features, the large velvets and silks employed for hangings are patterned with motifs borrowed from architecture, such as trophies, fruit and flower festoons, vases, groups of musical instruments, grotesques and masks.

After the middle of the 16th century further changes took place in the patterned fabrics owing to the introduction of the Spanish type of dress for which large patterns were not adapted. Hence a distinctive line is now drawn between the patterning of hangings, furniture coverings, and costume. With the latter it was usually small. The panel arrangement is discarded, and the pattern is a series of floral forms.

Italy in the XVII and XVIII Centuries

Among large patterned fabrics the velvets are the most sumptuous at the end of the 16th and during the 17th century. They are called Genoese velvets or *Velour de Gênes*, but they were also woven in Venice, Florence, and other towns. With these stuffs the symmetrical arrangement predominates and the repeat of the patterns covers the whole width of the material. Multicoloured patterns are much favoured on velvets. The leafage and floral designs gradually assume a more natural form, but in the case of coloured silks the appearance of the floral design is flat rather than plastic.



1

2

3

1) Silk fabric

Italy or Spain, end of 15th Cent.

2) Silk fabric, middle of 16th Cent.

3) Florentine

4) Silk fabric, Italy, 16th Cent.

In the 18th century the Baroque character of patterning becomes very pronounced, together with an increasingly naturalistic treatment of the ornament. Italy had to renounce her supremacy in the production of silken fabrics in favour of France, who henceforth exercised great influence on Italian woven stuffs.

Spain

By the conquest of Grenada in 1495 Castile obtained possession of the last of the Arab footholds in Spain. Spain attained to the zenith of her power under Charles V. (1519–1556). The flourishing Spanish industries not only supplied their own country and the colonies with fine woven fabrics, but also sent goods abroad. Gradually the Arab patterns were discarded in favour of the pomegranate motif; but the Moorish distribution of pattern was retained, as well as some distinctive features. This type of pattern may be dated by Bruncino's portrait of Princess Eleonore of Toledo, the wife of Cosimo I. de Medici. The picture (now in the Uffizi) represents her dressed in a sumptuous robe of state, and was painted soon after 1550. In those provinces which had been Spanish before the final reconquest of the country from the Moors the prevailing pattern in silk fabrics was the pomegranate. During the further course of the 16th century a well-distributed ogival framing was formed either by sprays, or knotted ribbons, etc. The Moorish style lingers on till the 17th century.

After a short period of splendid activity in weaving during the 16th century this industry declined under Philip II. and his successors owing to religious intolerance which drove some of the best craftsmen out of the country.

In the 17th century Spanish weaving lost its importance in the markets of the world. The domestic looms only produced a poor class of material.

French Silk Fabrics

It was not till the middle of the 15th century that silk weaving in Avignon, where it had been carried on as far back as the mid-thirteenth century, received a new impetus when looms were set up by Louis XI. in Lyons and Tours (1470). The first weavers were Italians who naturally favoured Italian patterns. This Italian influence predominated during the whole of the 16th century, and also continued during the first half of the 17th century in the reign of Louis XIII. (1610–1640).

Amongst the various patterns on French velvets, beyond the time-honoured cornucopia, vases, palm and other leaves, the royal crown and heraldic lilies were popular patterns. After the middle of the 17th century French predominance in silk weaving was firmly established under Louis XIV. Lyons became the chief centre. At this period the difference between textiles employed for men's and women's costumes became very pronounced. Whereas small patterns were

employed for the former, large and rich ones were required for the hooped skirts and long trains of the women

It is almost impossible to trace a definite development of pattern during the period in which fashions were so capricious. The high state of perfection to which the lace industry attained was due to Colbert's support, and it was owing to the influence exercised by this branch of textile industry that lace-like patterns were adopted in silk weaving in the second half of the 17th century. At first the planning of the lace-like details was purely symmetrical, but afterwards this type of pattern was treated more freely, though this was not the case with patterned velvets. The floral designs, which in the earlier fabrics were severely conventional and later on became more graceful and capricious in outline, were both filled with and surrounded by lace-like details. These floral designs are connected by lace stripes or framed by them.

Another group of brocades and coloured silk fabrics is patterned with thin, flat or shaded floral sprays placed between Baroque ornamental designs. Daniel Marot was practically the only great Baroque master who designed textile patterns.

The Regence period (1715—1723) which followed the decease of Louis XIV did not develop a special type of textile patterning. But under Louis XV various styles were evolved. Three women were influential in determining the patterns of the period. Queen Mary Leszczyńska, Madame de Pompadour and Madame Dubarry. Queen Mary Leszczyńska, a Polish princess, favoured fur-like designs usually vertical undulating fur stripes with graceful floral patterns, Madame de Pompadour, as chief shareholder in the *Compagnie des Indes* favoured Indian and Chinese stuffs the patterns of which were consequently imitated by the French craftsmen. This led to the development of the so called *Chinoiserie* with its fantastic architectural features, genre scenes as well as groups of flowers all in the Chinese style. Madame Dubarry introduced the delicate and graceful flower pattern interwoven with numerous gold and silver threads. Small patterns were preferred for men's garments which were elaborated by embroidery on the edges, cuffs, pocket flaps and collars.

The damasks employed for hangings and coverings for furniture were of a very ornate character. Their patterns are a later development of the lace design. The central motif becomes smaller and smaller and is sometimes omitted altogether, whereas the side motifs are both large and elaborate.

Another type of fabrics, the designs of which are ascribed to Jean Revel (the Younger) of Lyons, include in their patterns landscape and architectural motifs. In many cases consoles, balustrades, bowls and baskets are combined with floral and fruit designs. Jean Pillemant (circa 1770) favoured Chinese motifs grotesque interpretations of Oriental scenes which are certainly more like caricatures than naturalistic representations.



The floral patterns of Rococo fabrics with vivid naturalistic colouring and shades are modelled in such a manner as to produce the effect of light and shade which often led to an exaggeration of the broché technique.

Philipp de la Salle (1723—1803) produced the most sumptuous multicoloured hangings the patterns of which are both free and ornate. Besides nosegays he employs groups of musical instruments, the implements of the gardener's and shepherd's callings, as well as other rustic tools; crumpled silk ribbons, trellised arcades, fur-trimmed draperies, baldaquins, as well as animals and allegorical figures. His chief work was done in the last years of Louis the Fifteenth's reign and under Louis XVI.

The period of transition from Rococo to the style of Louis XVI. was the most flourishing epoch of French weaving both from the artistic as well as from the point of view of technique. Beyond the production of particularly magnificent textiles where price was no object, from 1760 on attempts were made to produce both lighter and cheaper materials. This was effected by employing a series of various coloured warp threads and thus producing coloured stripes which led to the introduction of striped patterns in the period of Louis Seize.

Under Louis XVI. classical elements enter the pattern scheme, silk fabrics used as hangings are decorated with symmetrical patterning suggesting pilasters upon which refined classical motifs such as medallions containing landscapes, cupids or genre pieces framed by laurel and ivy sprays are represented. Other motifs are festoons of flowers and fruit, vases, urns, pairs of turtle doves and other amorous fancies, gardener's implements and similar motifs of this order.

The favourite pattern on dress material fabrics, whether silk or coloured velvet employed for men's garments, is a semé of floral flowers and sprays or feathers arranged symmetrically in rows, etc.

The Revolution put an end to these playful patterns, and motifs were solely drawn from classical art.

The textile industry was practically brought to a stand-still during a number of years. It was not till Napoleon became Consul that there was a revival. His measures succeeded in giving a new impetus to silk weaving. The repeating pattern was re-introduced, and the classical ornament became an insignificant feature. Besides the acanthus motif, palmettes, stars, and meanders additional patterns were introduced such as arms, eagles, as well as the imperial initial «N», usually surrounded by a laurel wreath.

The hangings were patterned with sham folds. At the time, when there was a perceptible poverty of invention in textile patterning and a simplification of the technique of weaving, Charles Maria Jacquard invented his loom in Lyons (1805). From thence forward mass production set in and the consequence was an enormous cut in prices.

Woven Fabrics in Germany, the Netherlands, Switzerland, Poland and Russia

It was not till very late that silk was woven in Germany. On the other hand flax and wool weaving were practised at a very early date. Already in the early Middle Ages textile industries had developed in Suabia, on the Lower Rhine, and in Julich and Cleve. And linen and cloth fabrics from Augsburg, Ulm, Cologne, Aix-la-Chapelle, and other weaving centres were largely exported to Italy, England, Spain and Russia. When France almost ruined her textile industry by expelling the Huguenots in 1648, England, Spain and Italy depended almost exclusively on Saxon and Silesian linen looms. Huguenot immigrants introduced the craft of weaving in Berlin, Göttingen, Eisenach and Cassel.

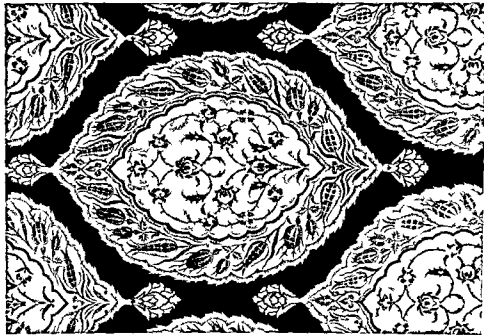
Whereas remnants of wool fabrics dating from early times are very scarce, linen fabrics have proved to be more durable. The chief examples that have been handed down are strips of linen covers and towels such as were woven in Germany and Italy (Perugia) between the 14th and 18th centuries. The patterns on the older damask table cloths and napkins betray the character of the 17th and 18th centuries. Favourite motifs were scenes from the Christian legends, as well as historical ones such as those depicted on the so-called «peace» fabrics in connection with the peace treaties of Breslau (1742), of Dresden (1745) and of Hubertusburg (1763).

Towards the middle of the 18th century a pronounced naturalistic treatment of the floral, fruit, garland and basket patterns in linen weaving become evident.

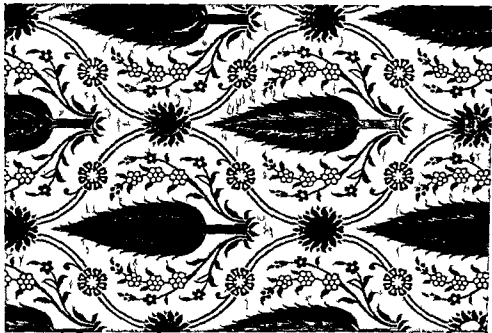
The 15th century Cologne bands were renowned beyond the frontiers of Germany. Their provenance is proved by the documents and coats of arms of those who gave orders for these fabrics. The earlier examples were narrow, later on they became broader, especially when they were employed for chasuble crosses, the ground of which was either cloth of gold or heavy silk. Heraldic charges, inscriptions, and later on figures are inserted between severely formal ornament, Gothic foliage, scrolls, roses and blossoming trees.

A special type of German textiles is represented by the coloured curtains used to close sleeping alcoves in Lower Germany and in the ancient duchies of Schleswig and Holstein. They are called reversible fabrics and were made of linen or wool. The patterns are partly geometrical, partly figures. In the latter case they represent mythological or Biblical scenes. The fleurs semées pattern is borrowed from 17th century damasks. Presumably these patterns chiefly originated in the 18th century.

It is not possible to state exactly how far back silk weaving dates in Germany. But the weaving of tapestries and silk stuffs was carried on in Regensburg and elsewhere (partly in religious houses) as early as the 12th and 13th centuries.



1) Silk brocade Bussa beginning of 16th Cent



2) Velvet brocade Persia 16th Cent

Oriental Fabrics since 1500

Oriental textile fabrics begin to show national characteristics again after 1500, although at first they clung closely to Venetian patterns which were afterwards modified to suit Oriental taste. In the 16th and 17th centuries a completely independent style was developed in Persia. It was based on ancient Iranian art, and excellent work was produced in carpet, silken brocade and velvet weaving. Under the Osmons the Ottoman empire was formed by the inclusion of Asia Minor, Syria, Egypt and North Africa with Constantinople as the capital where architecture, ceramics and weaving developed along peculiar lines of their own. As the Ottoman empire rose to the apex of its power textile fabrics became increasingly sumptuous. The preference for cut velvets was very marked at this period.

At first the dominating pattern was based on ogival panels enclosed by curved sprays or broad smooth bands embellished at the edges with little leaves. The central motif contains either arabesques or rich floral arrangements, and sometimes cloud motifs and stars, etc. In the 16th century hyacinths and roses are introduced. Some of the most important examples of 17th century fabrics were the so-called Scutari stuffs.

In the 17th century Persian fabrics again reached a high degree of excellence, especially in the production of vividly coloured sumptuous velvet brocades. The patterns were similar to those on the carpets of the period, the ogival bands were replaced by ondoyant sprays, and later on developed into a *semé* of floral forms in which the sprays were broken up. Besides purely floral patterns, examples of velvet brocades and silk fabrics with rich figure patterns are extant from the 17th century. Many of these patterns represent pictorial scenes from the Iranian legends and literature; richly clad beautiful figures of men and women, as well as long-tailed Chinese birds and dragons are introduced into the decorative landscape. The weaving centres were Kashan, Ispahan and Yezd. Silk fabrics also contain similar patterns, which, however, are often very minute in design. The period of remarkable achievement in the production of splendid textiles declined with the Safidian period, and silk weaving as an art gradually perished.

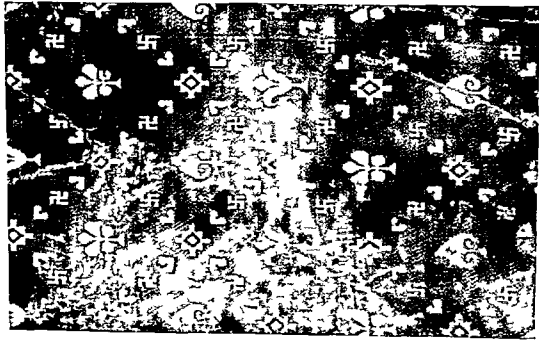
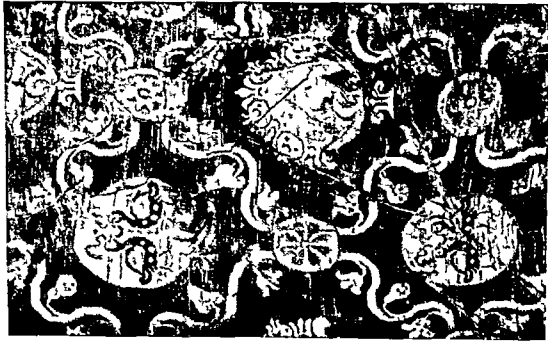
Far Eastern Fabrics

It is but natural that the craft of weaving should attain to a high degree of excellence both as to technique and design in those countries which in ancient times possessed unlimited quantities of the most precious weaving material, namely silk. Mention has been made of the mutual influence existing between China, Persia and other countries by way of India, both as to tradition of designs and craftsmanship. Whereas China retained the severely conventional

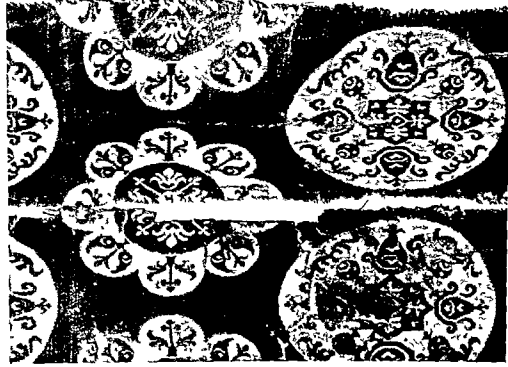
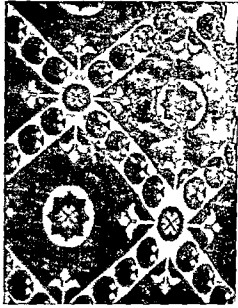
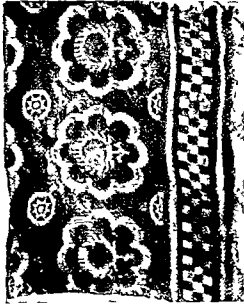
THE PLATES



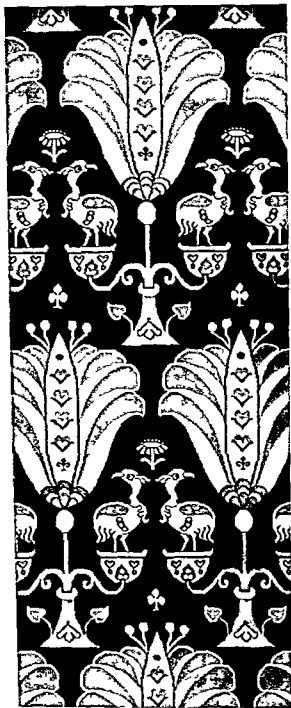
Egyptian Silk Fabrics — 4th to 6th Centuries A D



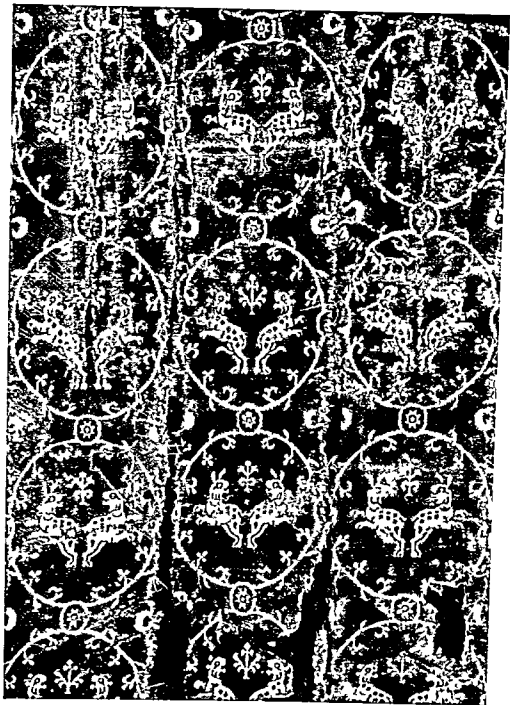
Silk Fabrics from Antinoe—4th to 6th Centuries A D



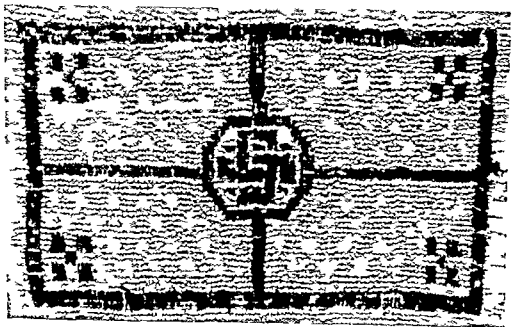
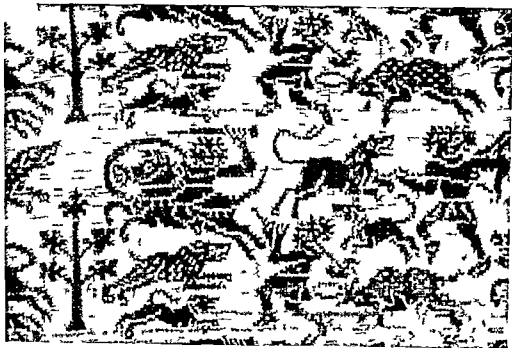
Silk Fabrics from Antinoe—4th to 6th Centuries A D



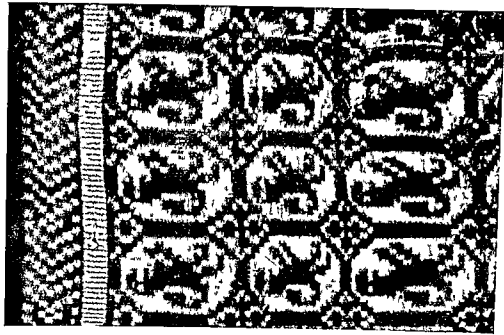
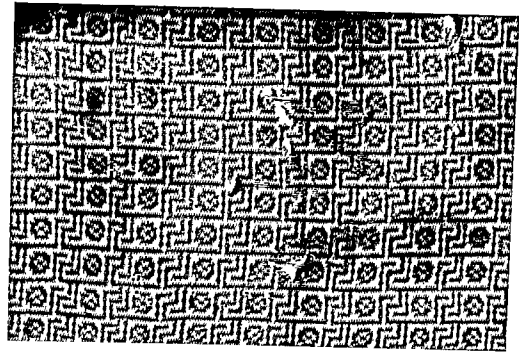
Silk Fabrics from Antioch—6th Century Schloss Museum, Berlin



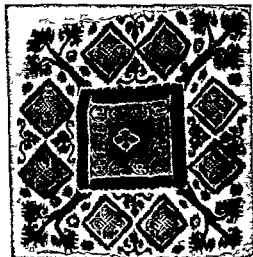
Silk Fabric from Egypt—5th to 6th Centuries A D



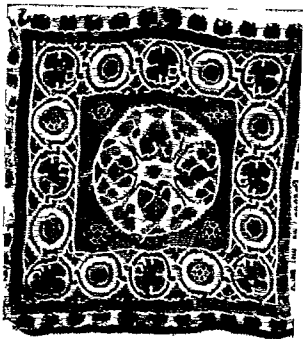
Egyptan Wool Fabrics—5th to 6th Centuries



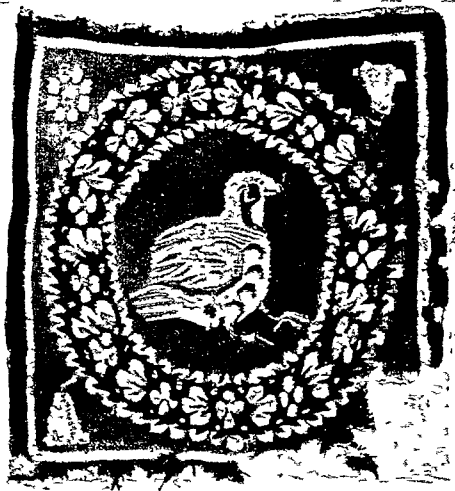
Egyptian Wool Fabrics—6th to 7th Centuries



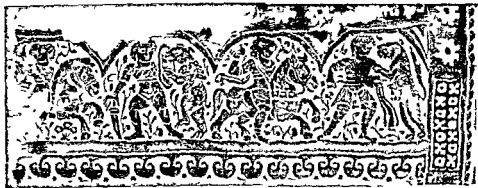
Egypt 5th to 7th Centuries—Hellenistic Tapestry Weaving



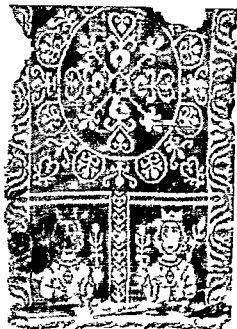
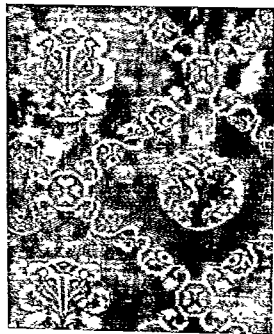
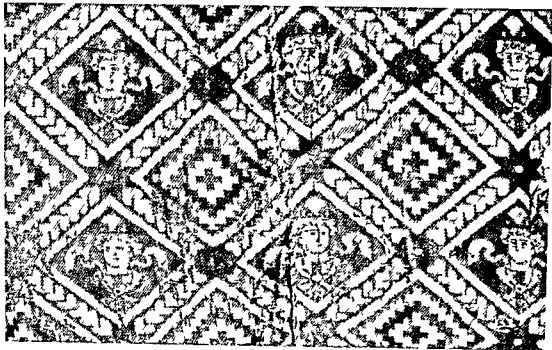
Egypt 5th to 7th Centuries—Hellenistic Tapestry Weaving



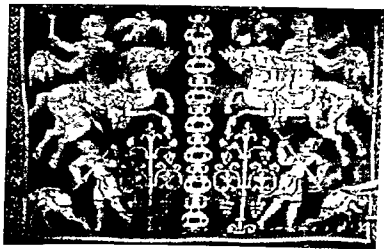
Egypt 3rd to 4th Centuries—Hellenistic Tapestry Weaving



Egypt, 6th to 7th Centuries — Hellenistic Tapestry Weaving



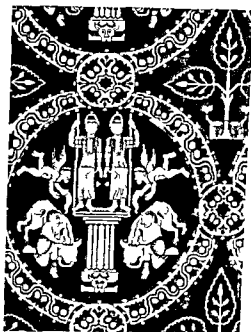
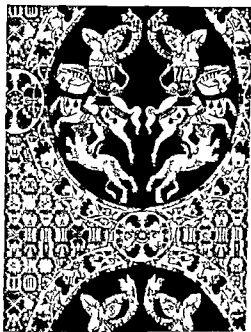
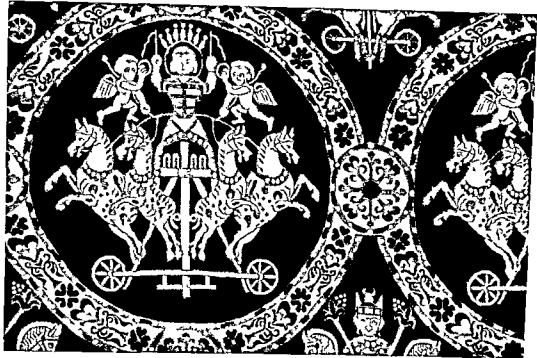
Coptic Silk Fabrics—6th to 7th Centuries



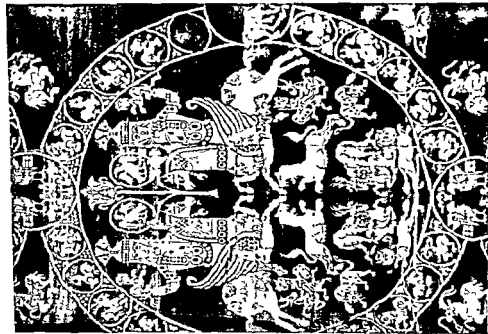
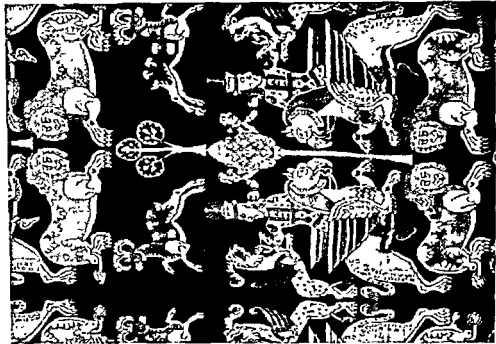
Coptic Silk Fabrics from Akhmin—6th to 7th Centuries



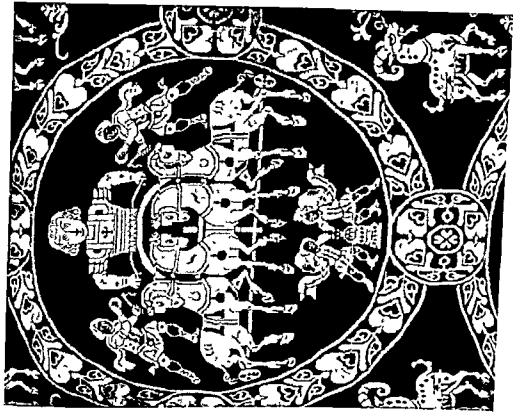
Alexandria 1st Half of 6th Cent — Silk Fabric with the Annunciation in the Vatican



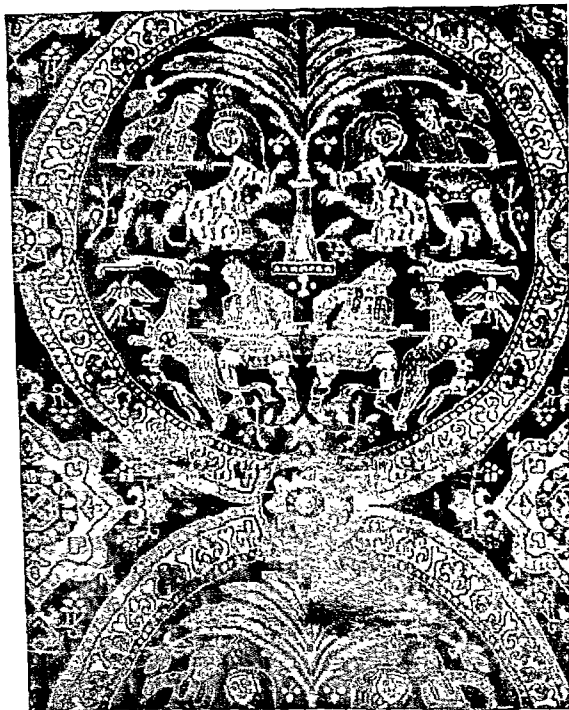
Alexandria 6th to 7th Centuries—Silk Fabrics in Brussels Maestricht and Sackingen



Persia, 6th to 7th Centuries — Multicoloured Silk Fabrics, Schloss Museum, Berlin



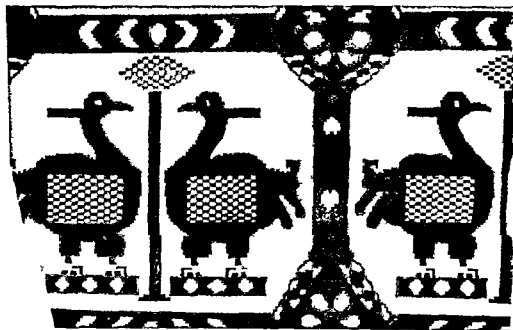
Silk Fabrics 1) From Byzantium, Middle of 6th Cent 2) After Persian Pattern Syria or Byzantium, About 600 Milan



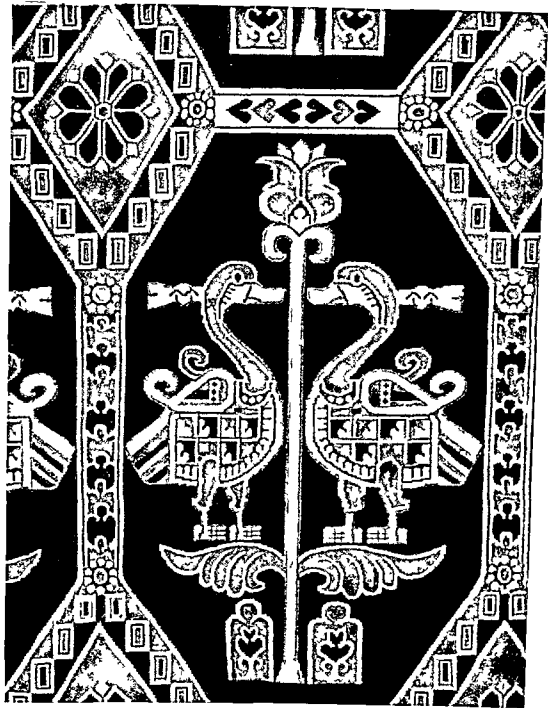
Eastern Roman Empire, 6th to 7th Centuries — Silk Fabric in the Vatican



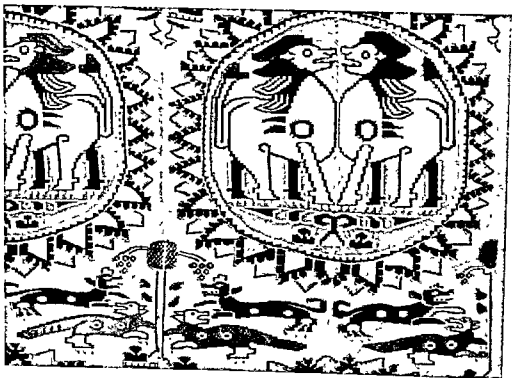
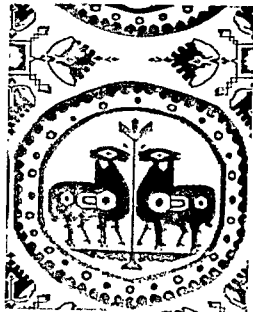
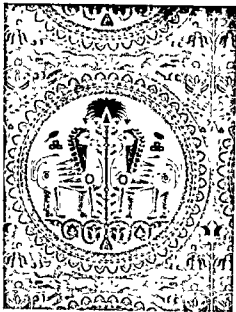
Syria or Byzantium About 600 — Silk Fabric Cologne Cathedral



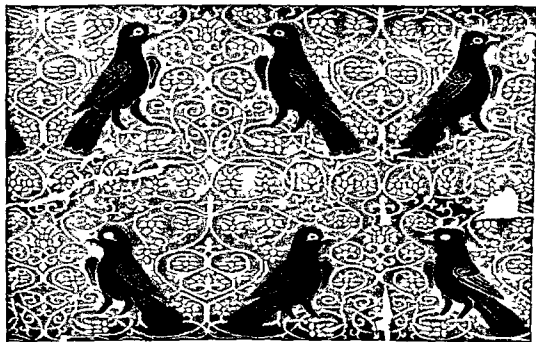
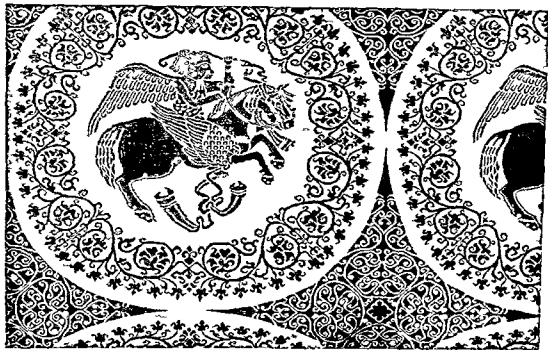
Persia—Silk Fabrics 1) About 600 Vatican 2) 9th to 10th Centuries
Wolfenbuttel Library



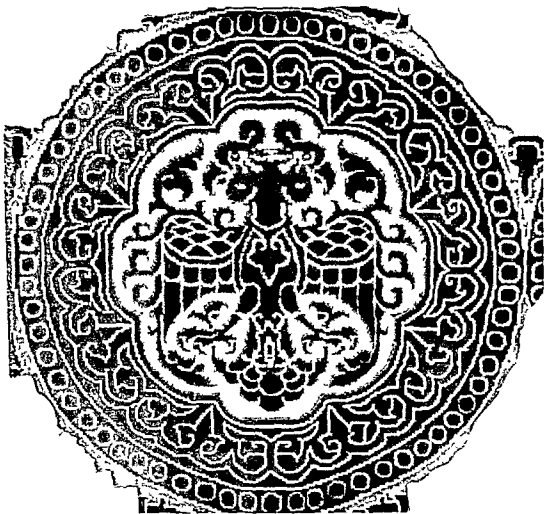
Coloured Persian Silk Fabric 8th to 9th Centuries Minster of Aix la Chapelle



Eastern Iran, 8th to 9th Centuries — Silk Fabrics in Nancy, Huy, and Sens



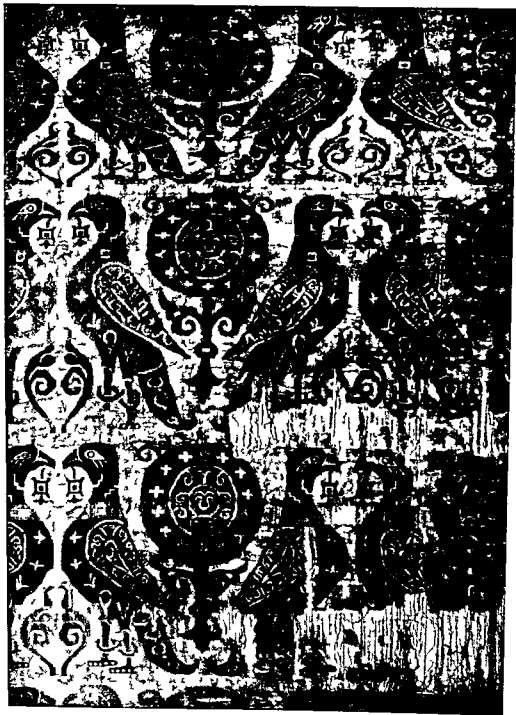
Egypt or Syria 1) Silk Damask 8th Century 2) Silk Fabric 12th Century



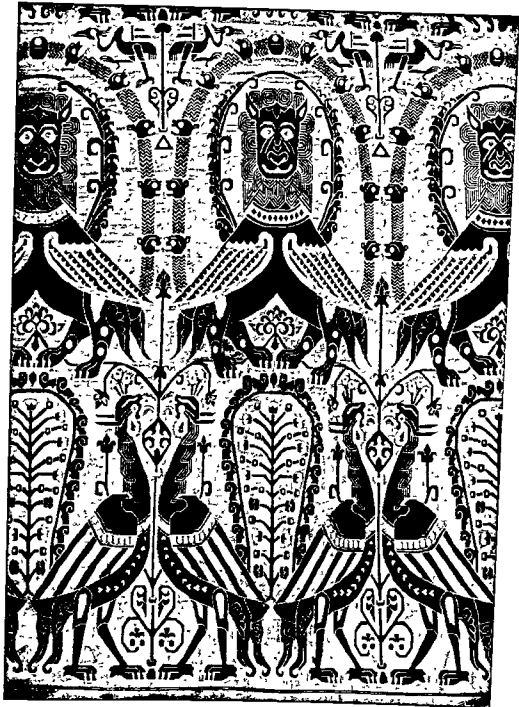
Orient Beginning of 13th Century 1) Schloss Museum, Berlin
2) Lion Patterned Fabric in Passau



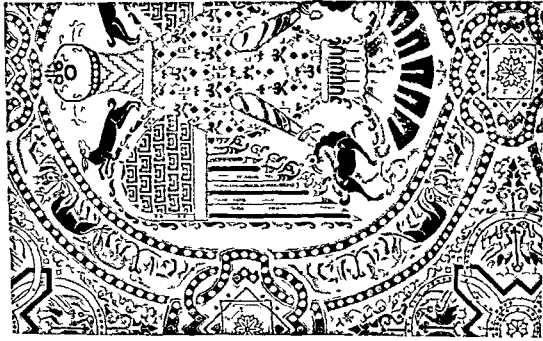
Baghdad About 1220—Fabric with Two Headed Eagles Siegburg



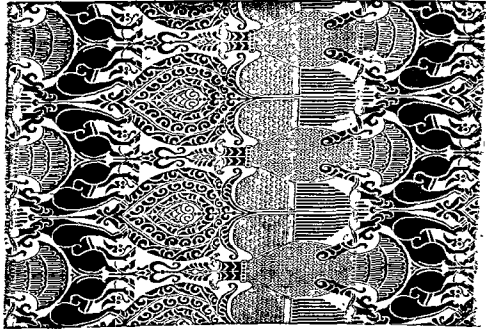
Western Islamic 11th Century — Fabric with Birds and Arabic Characters
Brussels Museum



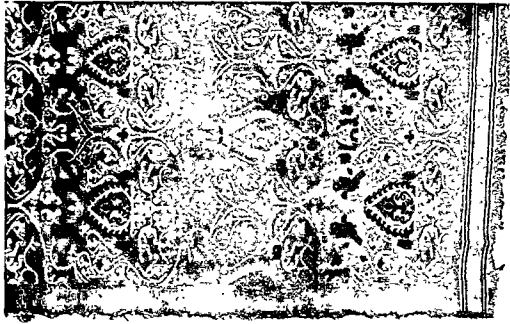
Sicily, About 1200 — Fabric Pattern in the Byzantine Style. Sens



Andalusia 11th to 12th Centuries—Silk Fabrics Schloss Museum Berlin

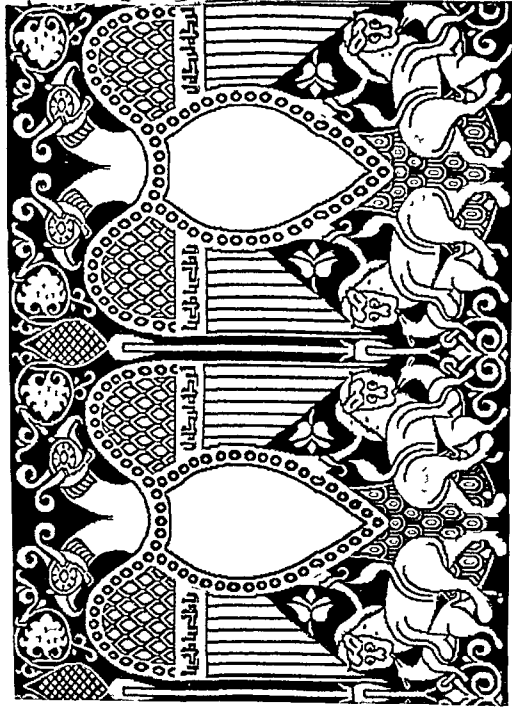


1

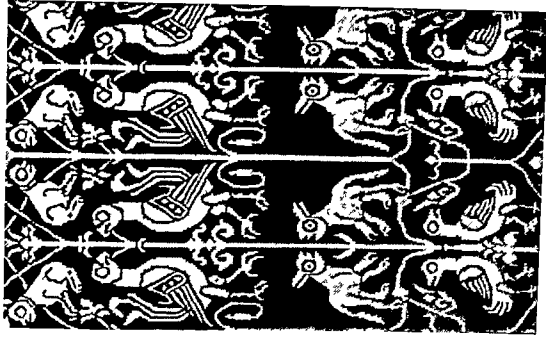
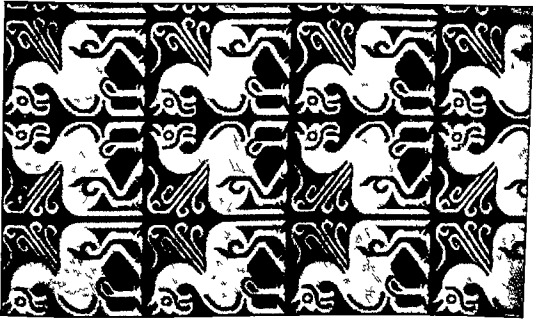


2

1) Bi-Coloured Silk Fabric, Sicily, 12th Century. 2) Multicoloured Silk Cover
in a Reliquary of Charlemagne Sicily, About 1200



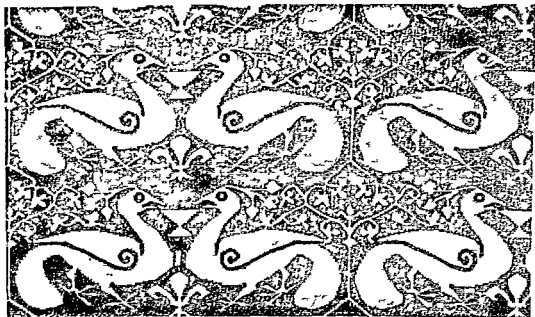
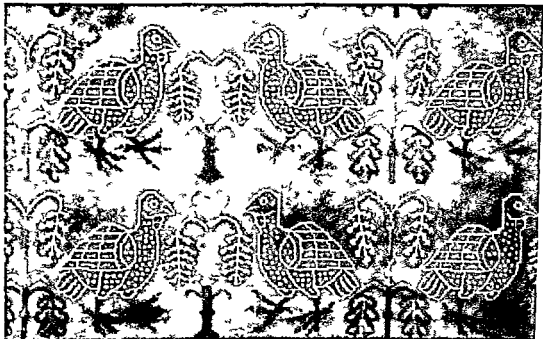
Sicily 12th Century — Fabric Patterned with Two Headed Eagles Schloss Museum Berlin



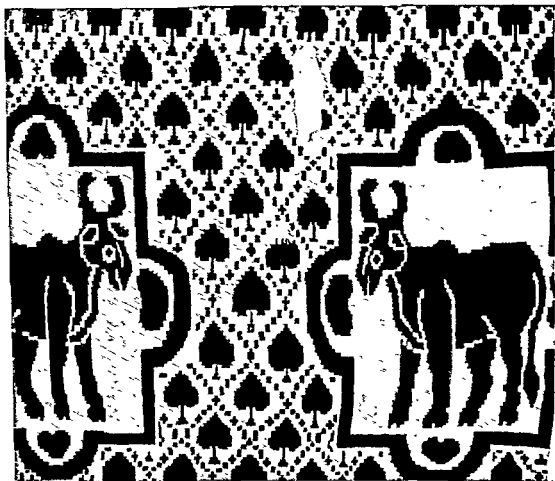
Sicily 12th Century — Silk Fabrics Schloss Museum Berlin



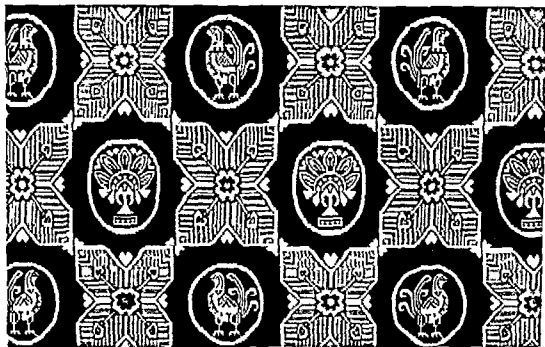
Sicily 2nd Half of 12th Century—Silk Fabrics Byzantine Style



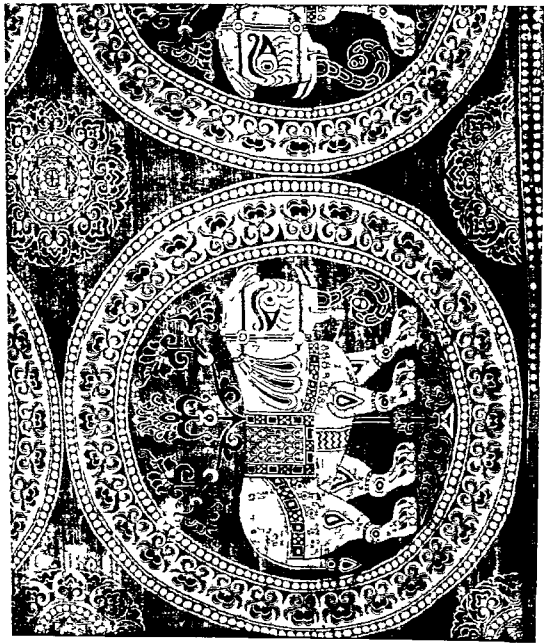
Sicily 12th to 13th Centuries—Silk Fabrics



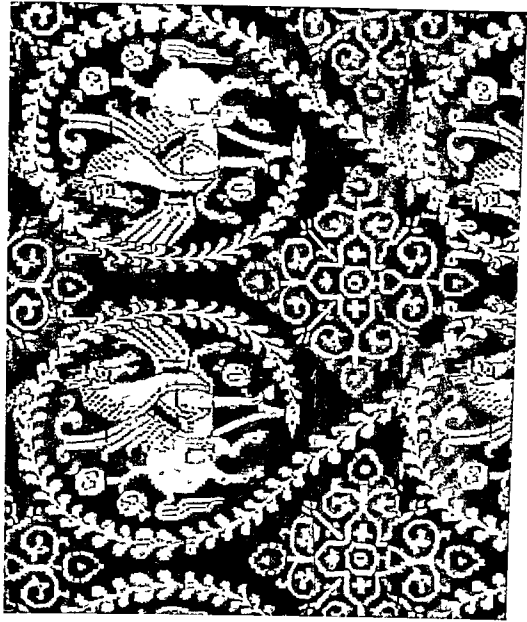
Byzantium, 7th to 10th Centuries — Silk Fabrics



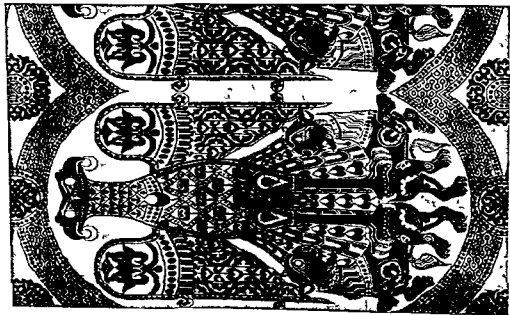
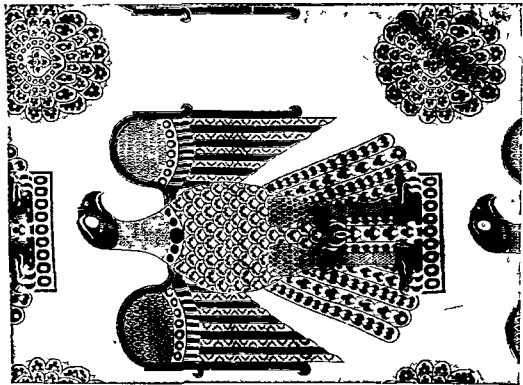
Byzantium 8th Century—Silk Fabrics



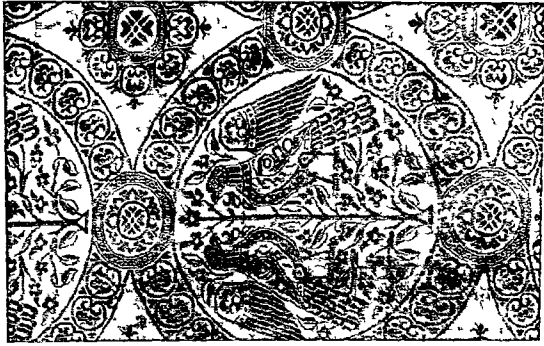
Byzantium 10th to 11th Centuries — Silk Fabric from the Shrine of Charlemagne
in the Minster of Aix la Chapelle



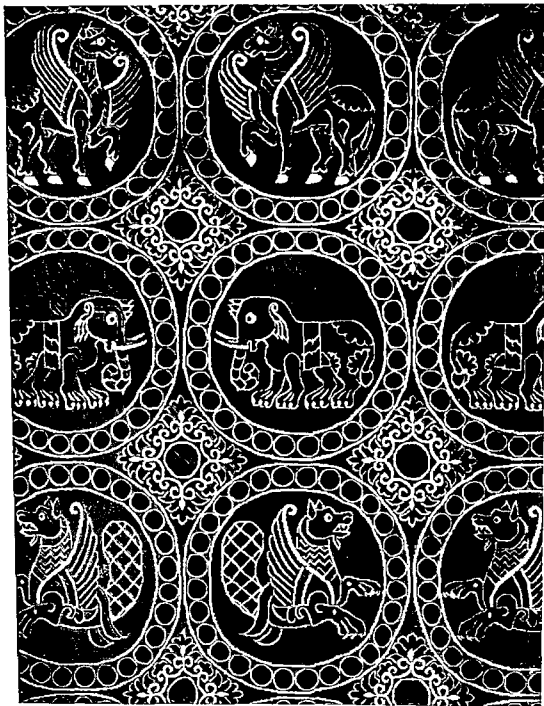
Byzantium 8th to 10th Centuries — Bi-Coloured Silk Fabrics



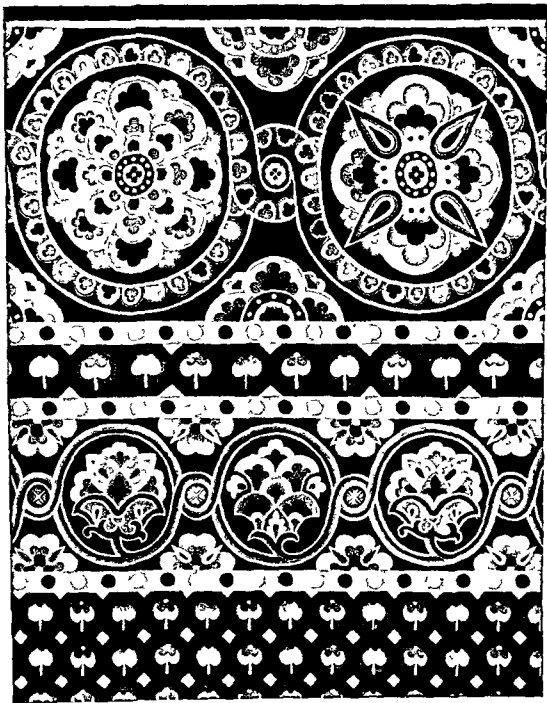
Byzantium, 11th to 12th Centuries—Imperial Fabrics with Eagles



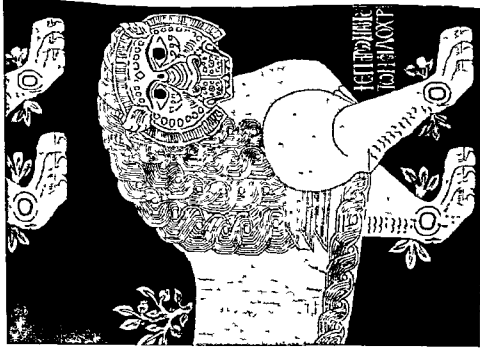
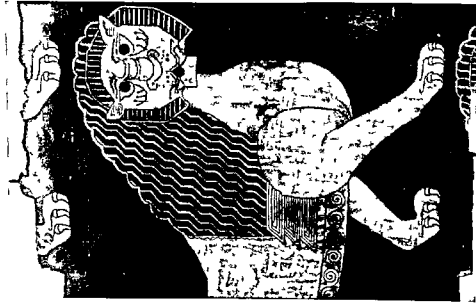
1) Silk Fabric Byzantium 12th Century 2) Silk Brocade Sicily 13th Century



Byzantium 11th Century—Silk Fabric in the Persian Style Schloss Museum, Berlin



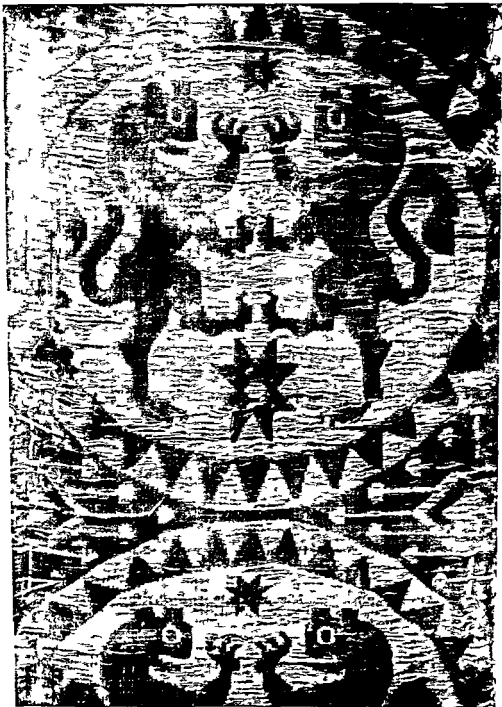
Byzantium, 11th Century—Multicoloured Silk Fabric Schloss Museum Berlin



Byzantium, 10th to 11th Centuries — Parts of the Lion-Patterned Fabric in Siegburg and Berlin



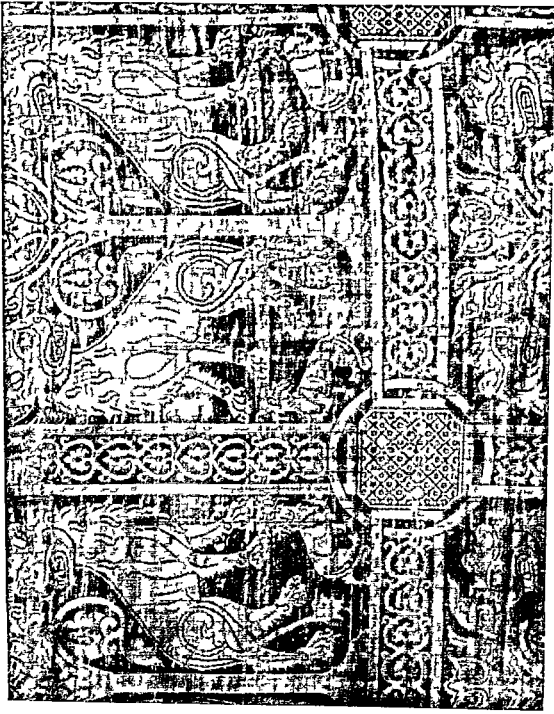
Byzantium 12th Century—Silk Fabric after Sassanian Pattern



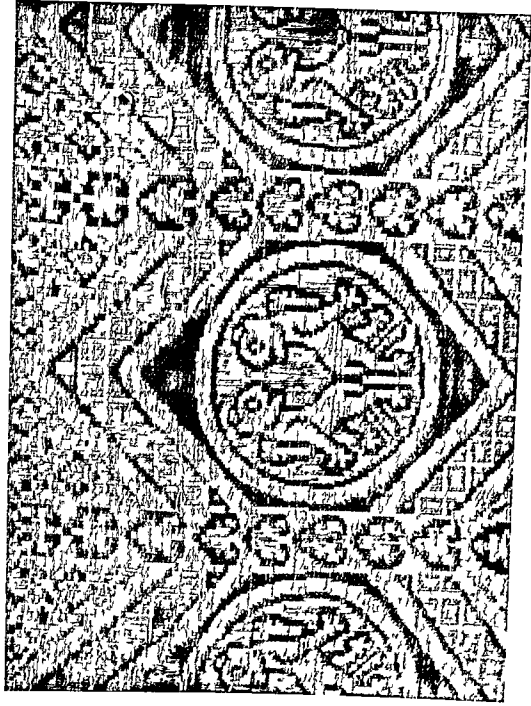
Italy (Lucca) 12th Century — Bi Coloured Silk Fabric in Marburg



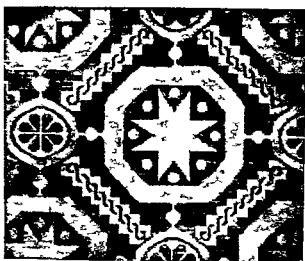
Spain Moorish Work 12th Century—Multicoloured Silk Fabric
Victoria and Albert Museum



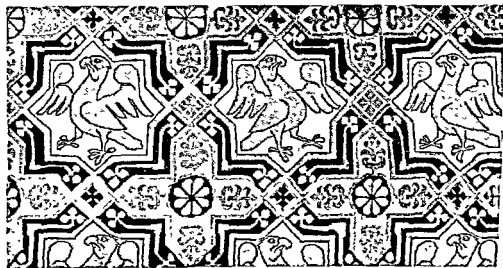
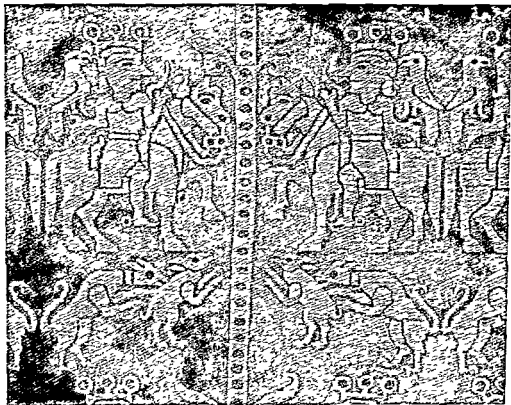
Germany (Regensburg) 13th Century — Half Silk Brocade Schloss Museum Berlin



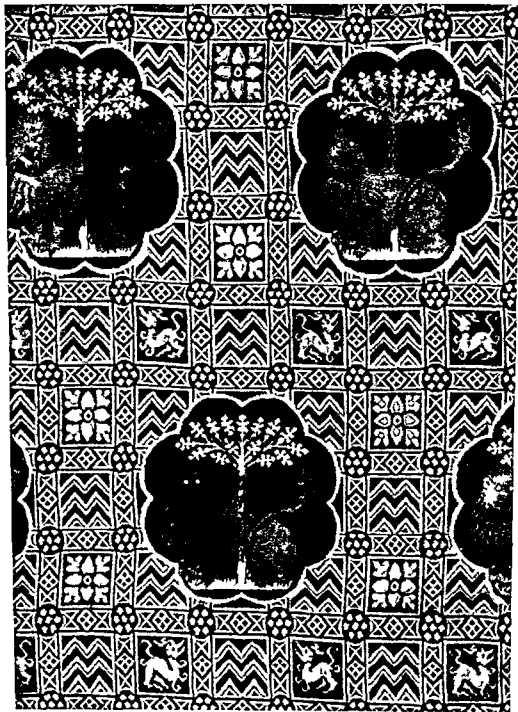
Germany (Regensburg) 13th Century — Romanesque Half Silk Fabric



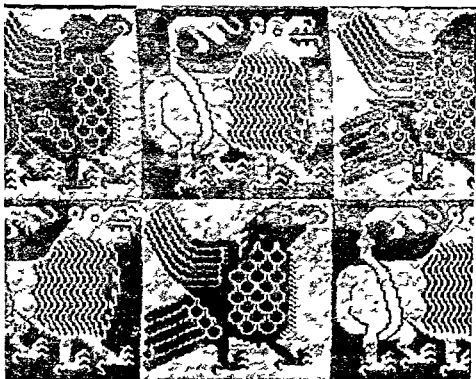
Germany (Regensburg) 13th Century – Half Silk Brocades and Fabrics



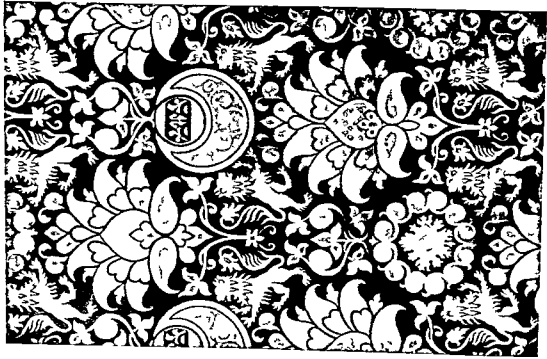
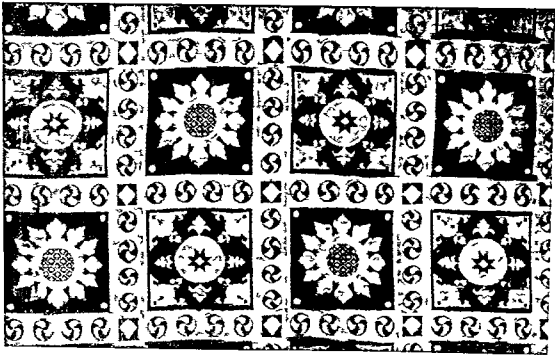
Italy, 13th Century – Patterns of Woven Fabrics under Saracenic influence



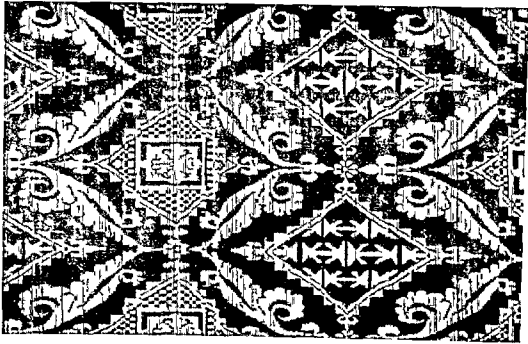
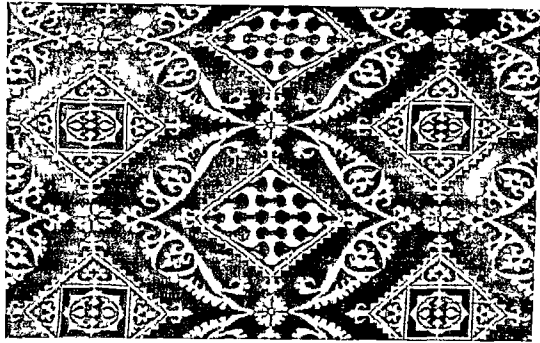
Spain 14th to 15th Centuries — Silk Fabric Brussels Museum



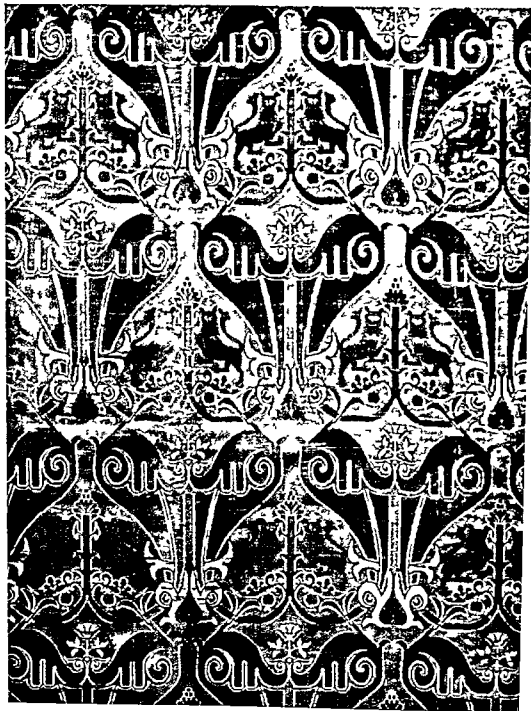
Scandinavia About 1500 — Wool Fabric for covering chairs



Spain 14th Century — Silk Brocade and Silk Fabric Andalusia 15th Century



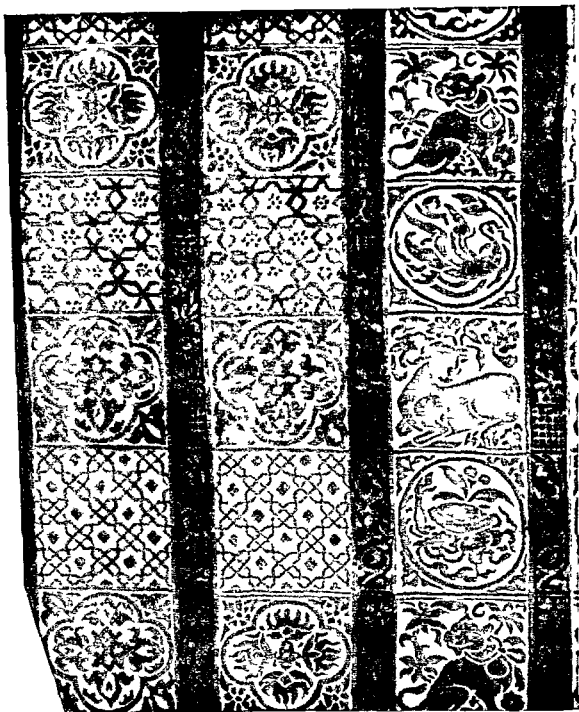
Spain 14th Century — Silk Fabrics Moorish Style St Marys Danzig



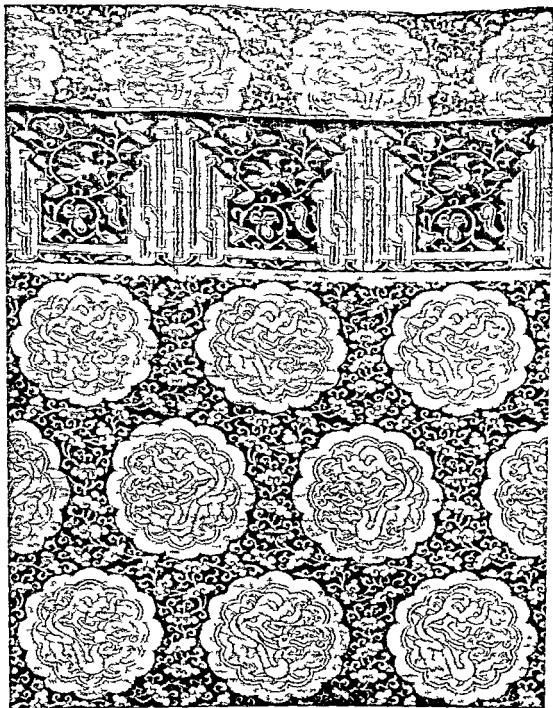
Spain About 1500 -- Silk Fabric Moorish Style from Grenada



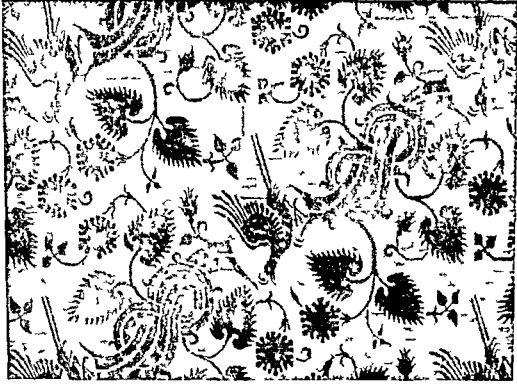
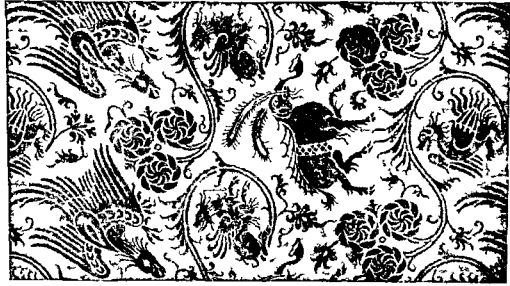
Italy 14th Century — Brocades



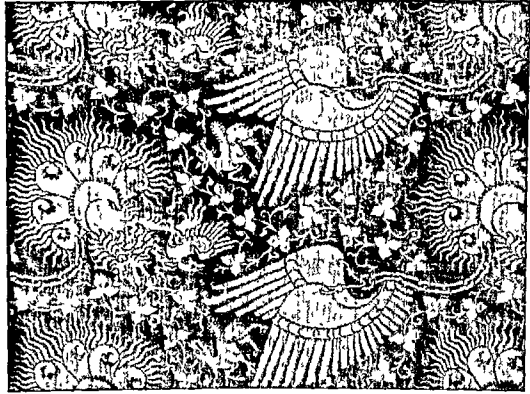
China 14th Century — Brocade from a Church Vestment in Regensburg



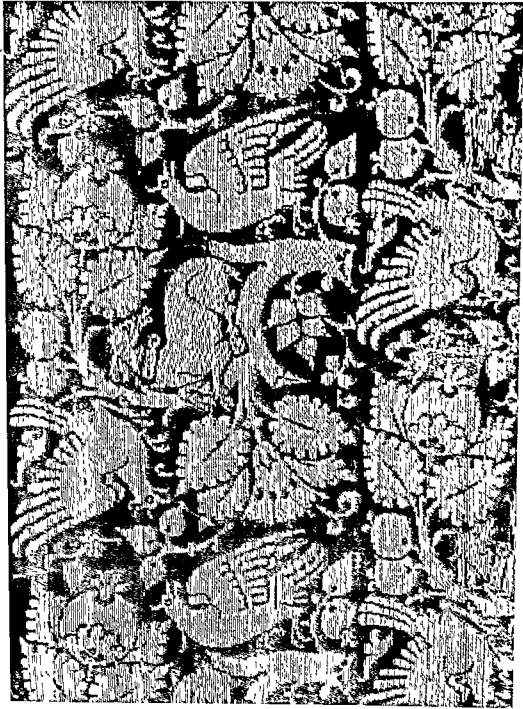
China or Persia Chinese influence 14th Century — Silk Brocade Schloss Museum Berlin



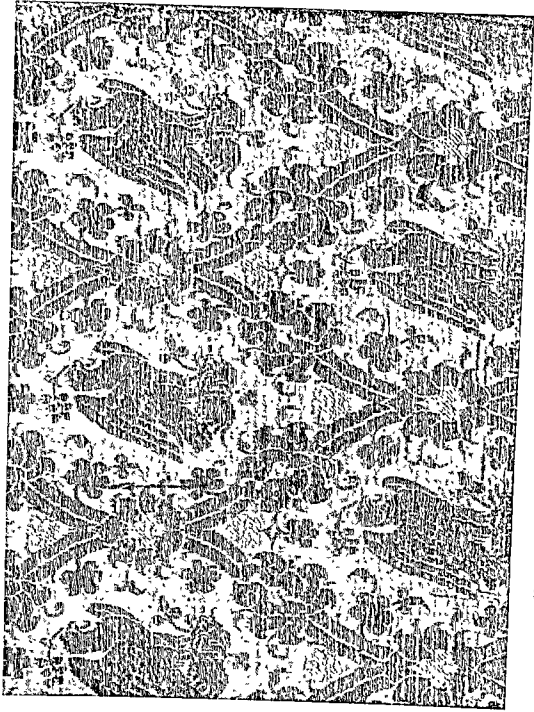
Italy 14th Century (Chinese Influence)—Silk Damasks Fabrics Collection Crefeld and Schloss Museum Berlin



Italy 14th to 15th Centuries— 1) Brocade Chasuble in Danzig 2) Silk Brocade Fabrics Collection Grefeld



Venice, 1st Half of 14th Century — Silk Fabric. Victoria and Albert Museum, London



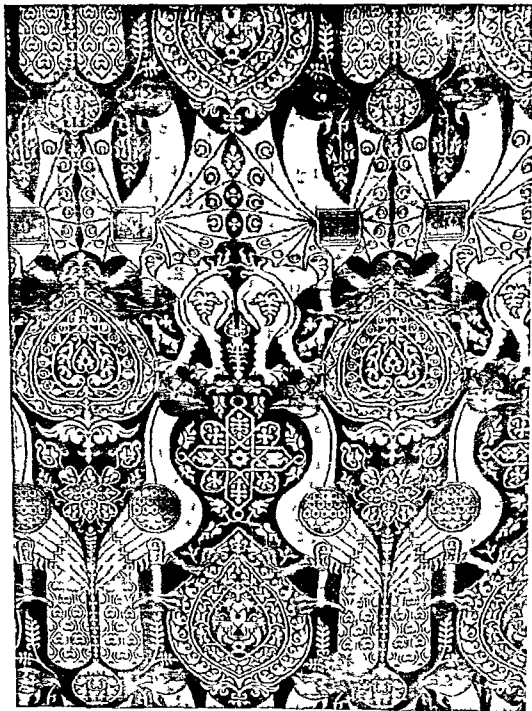
Venice, 14th Century (Persian influence) — Brocade, Schloss Museum, Berlin



Venice 1st Half of 14th Century — Gold Brocade on black ground
Schloss Museum Berlin



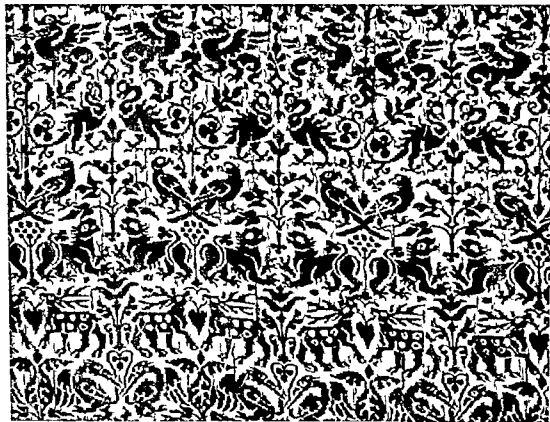
Lucca 14th Century — Brocade German c Museum Nuremberg



Lucca 1st Half of 14th Century — Diaper Fabric with Peacocks and Griffins
Minster of Aix la Chapelle



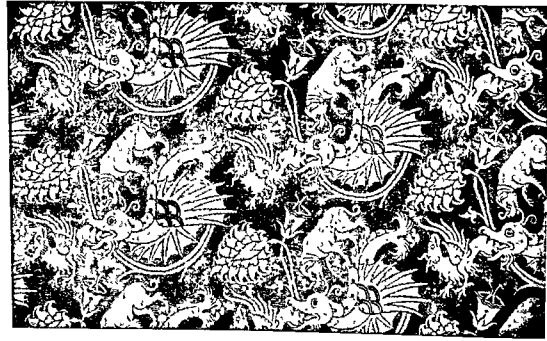
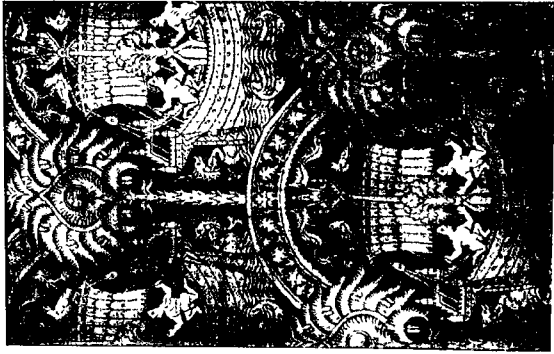
Lucca 14th Century — Silk Brocade Stralsund Museum



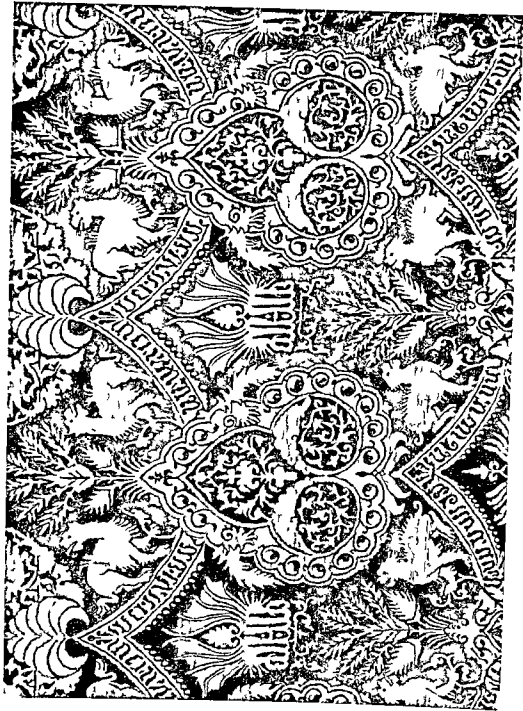
Lucca 2nd Half of 14th Century — 1) Chasuble from Briennon in Sens
2) Silk Fabric with Animal Patterns Schloss Museum Berlin



Lucca 2nd Half of 14th Century — 1) and 2) Brocade and Damask Fabrics Collection Dusseldorf 3) Brocade SchlossMuseum Berlin 4) and 5) Brocades St Mary's Danzig



Lucca, 2nd Half of 14th Century — Brocades. St. Mary's, Danzig



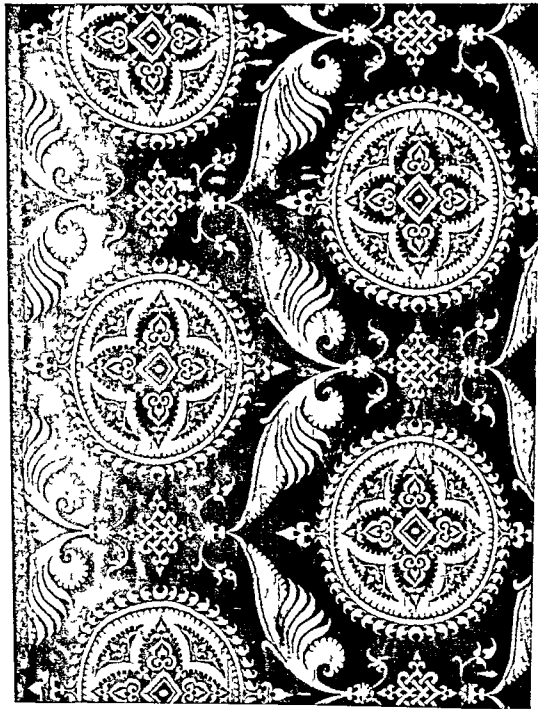
Lucca 2nd Half of 14th Century ~ Brocade St Mary's Danzig



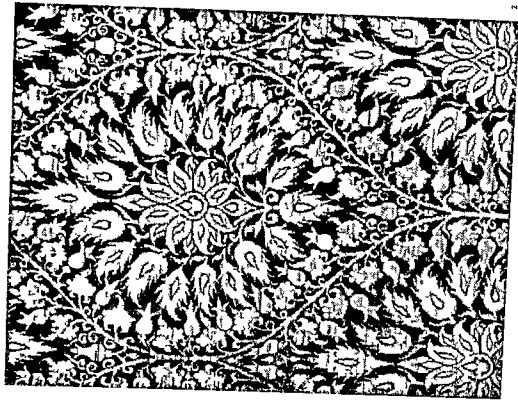
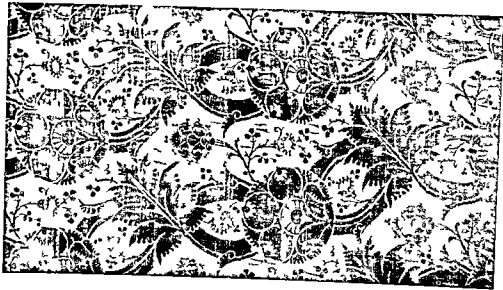
Lucca 14th Century — 1) Damask Fabrics Collection, Crefeld 2) 3), and 4) Brocades in Danzig and Halberstadt



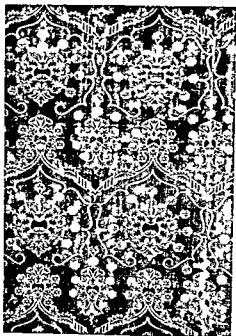
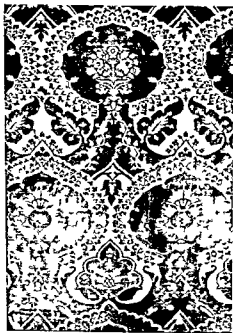
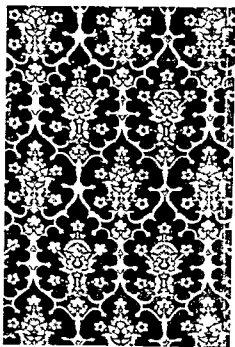
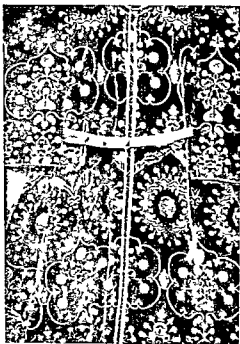
Lucca 14th Century — 1) 3) and 4) Brocades in Danzig and Dusseldorf
2) Damask in Stralsund



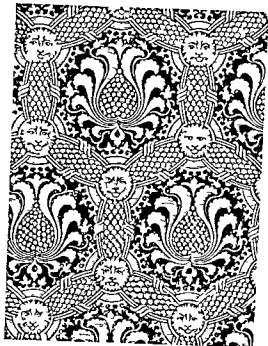
Italy (Venice) 14th to 15th Centuries — Bi Coloured Silk Fabric, Spanish Pattern



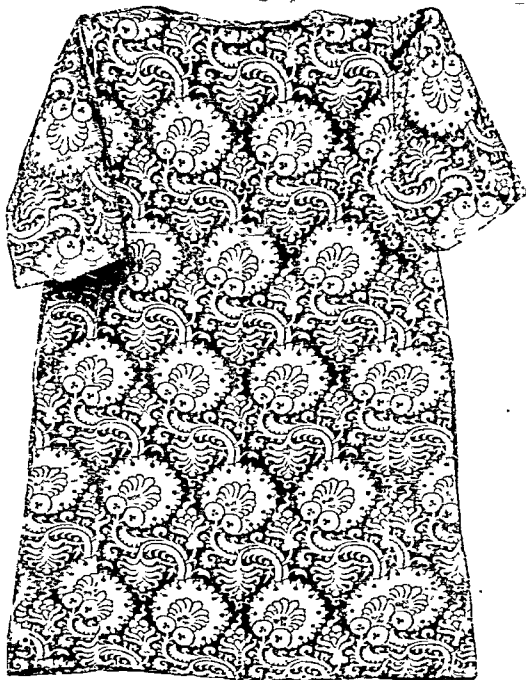
1) Venice Middle of 15th Century — Silk Fabric 2) Italy 1st Half of 15th Century — Silk Brocade



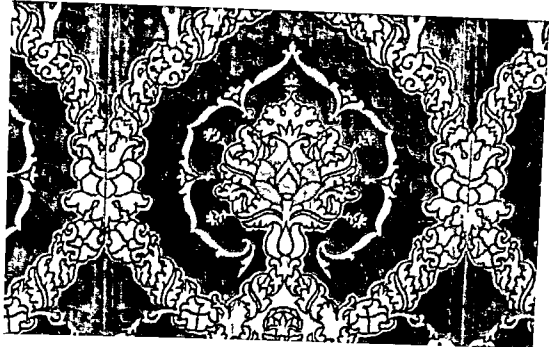
Spain 15th Century — Late Gothic Pomegranate Pattern



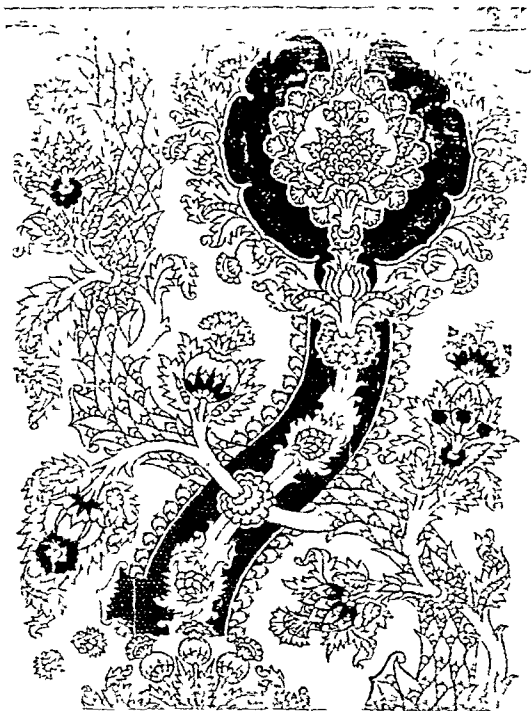
Venice 1st Half of 15th Century – Silk Fabrics after designs by Jacob Bellini



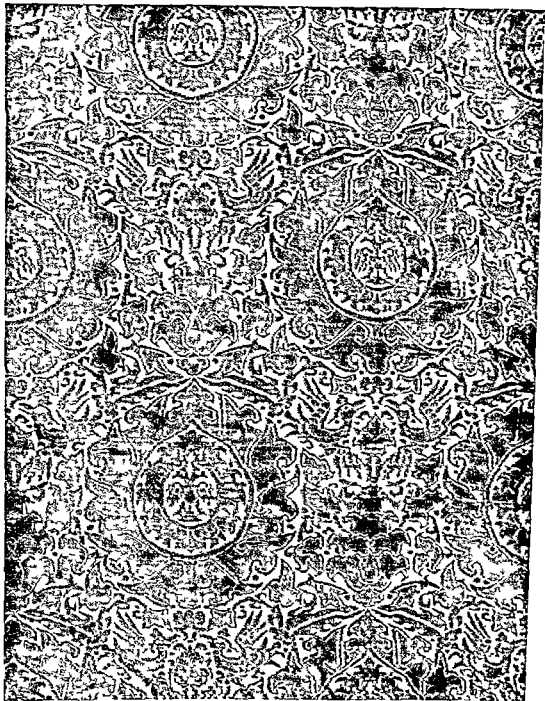
Venice, 2nd Quarter of 15th Century — Gold Brocade Lyons Museum



Venice—1) Velvet Brocade End of 15th Century 2) and 3) Brocades Middle of 15th Century Dusseldorf Museum



Italy End of 15th Century—Velvet Brocade Museo Poldi Milan



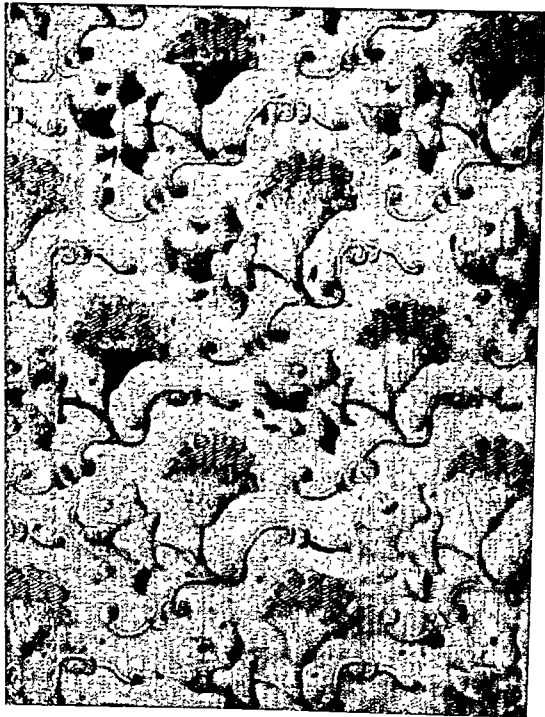
Spain 15th Century—Silk Brocade from a Chasuble in Brandenburg Cathedral



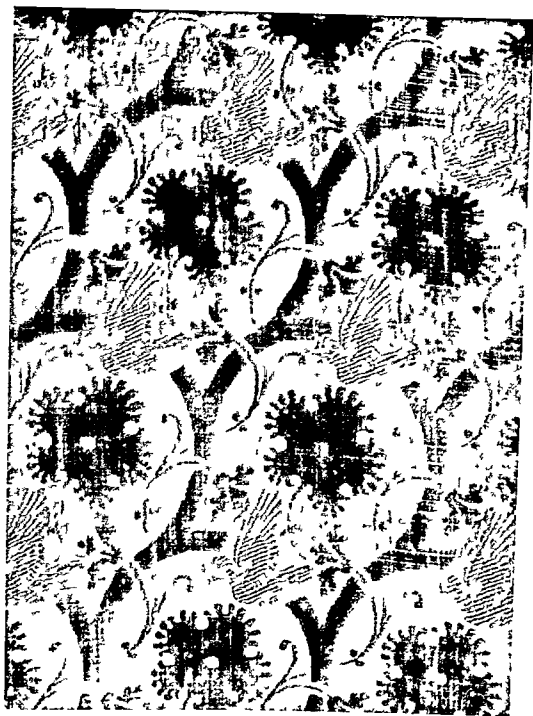
Venice 15th Century—Velvets Schloss Museum Berlin



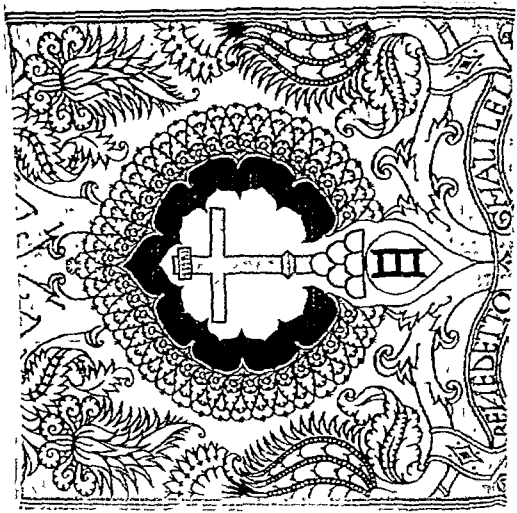
Venice 15th Century—Velvet Chasuble in Brandenburg Cathedral



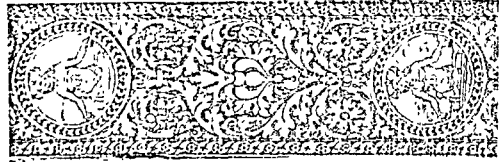
Venice, 15th Century—Velvet. Schloss Museum, Berlin



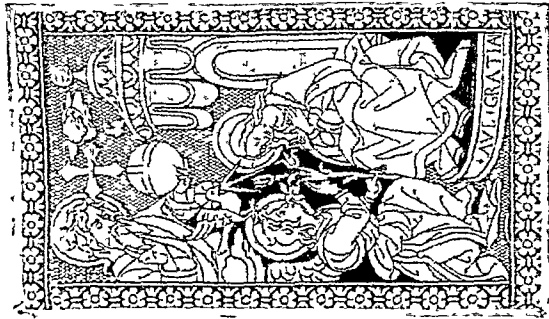
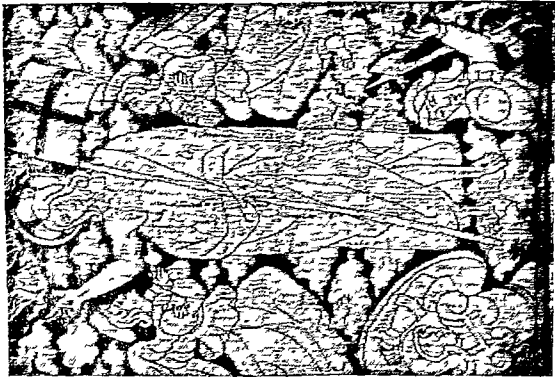
Venice 15th Century—Velvet Besselièvre Collection Paris



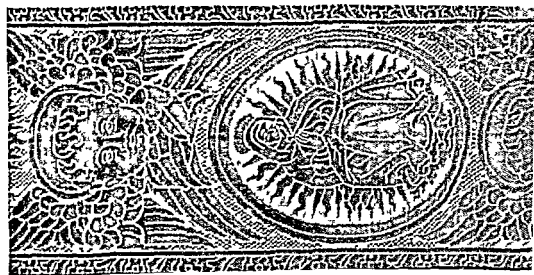
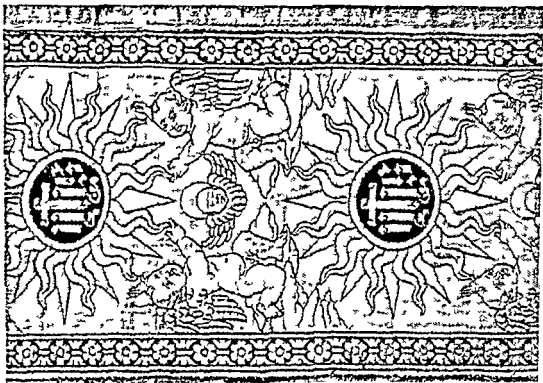
Florence 15th Century -- 1) Silk, 2) Velvet Brocade



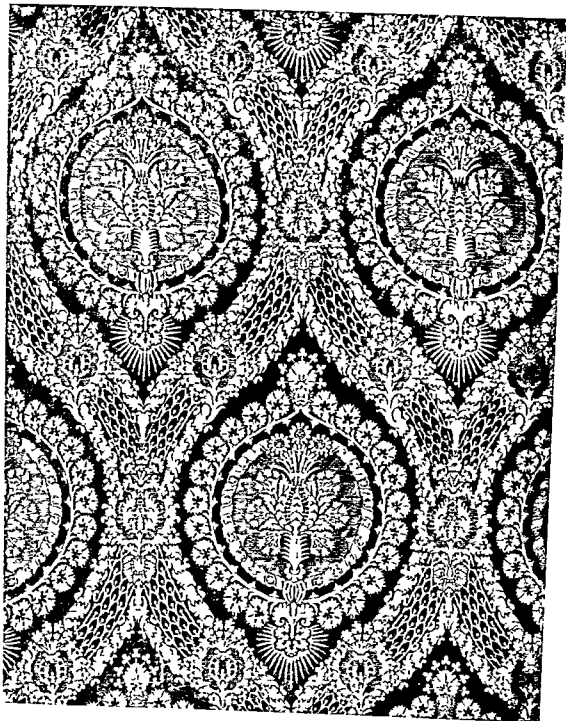
Italy, 15th to 16th Centuries — Silk Brocades



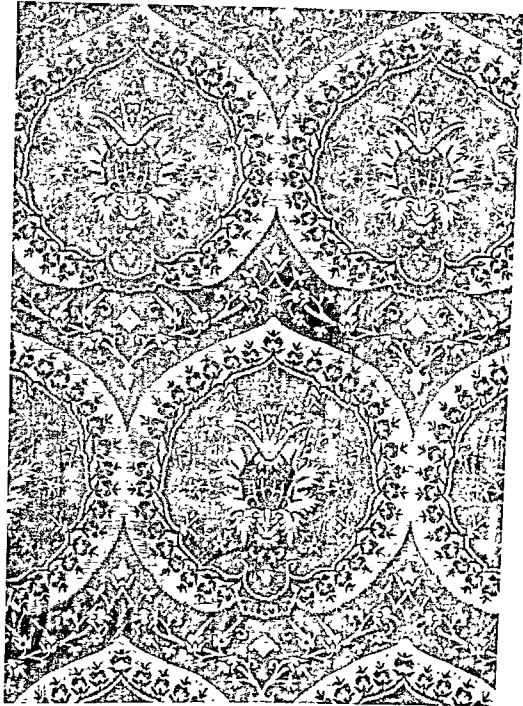
Florence 15th to 16th Centuries — Bands for Church Vestments



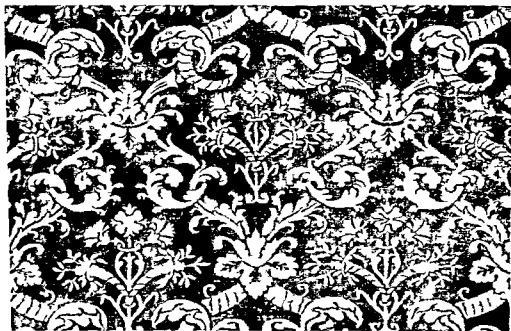
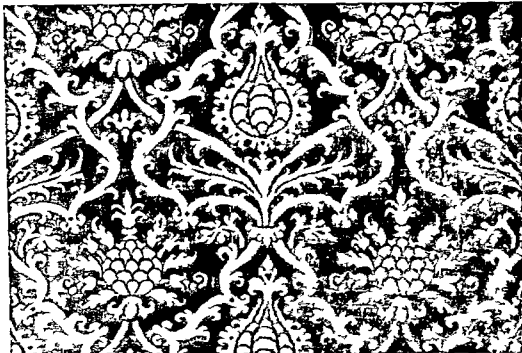
Florence 16th Century — Bands for Church Vestments



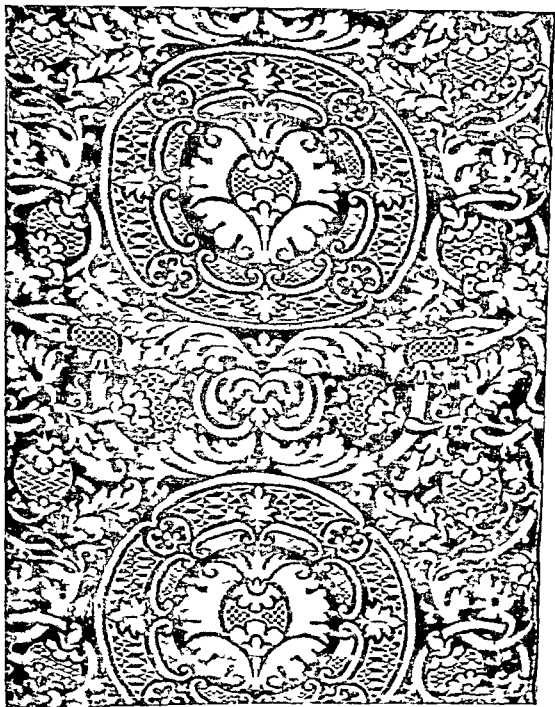
Italy About 1500—Silk Fabric from a Dalmatic in St Mary's Danzig



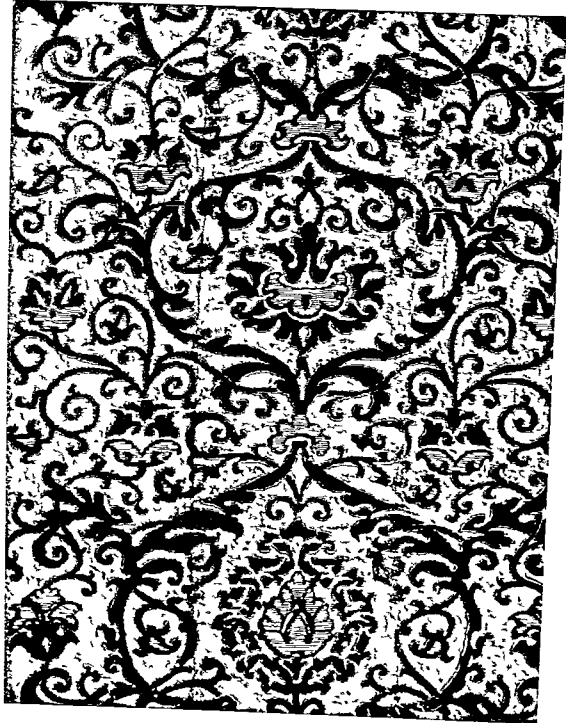
Italy or Spain, Early 16th Century—Silk Fabric Schloss Museum, Berlin



Spain Silk Damasks—1) Beginning 2) End of 16th Century
Arts and Crafts Museum Dresden



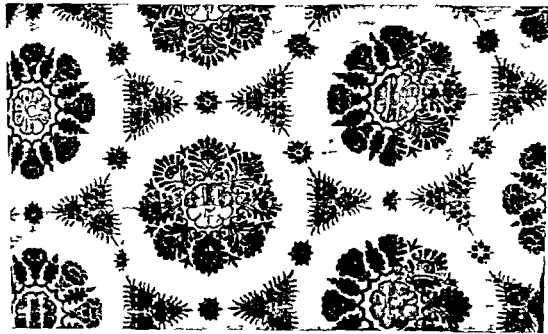
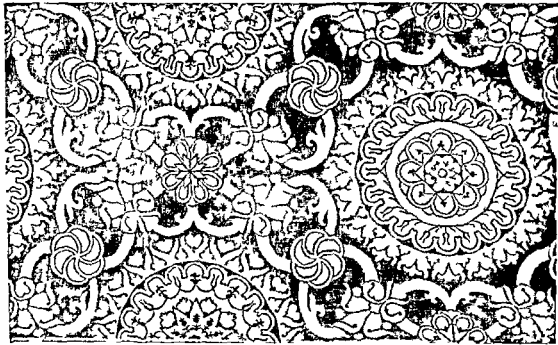
Spain 16th Century—Silk Damask Arts and Crafts Museum Dresden



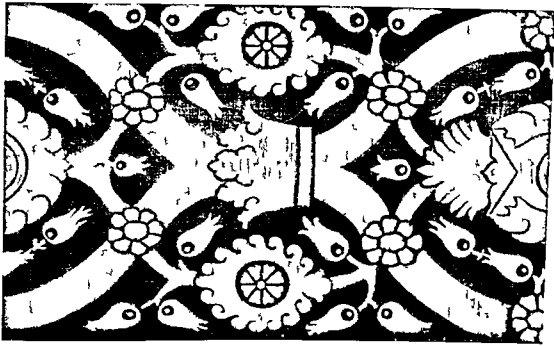
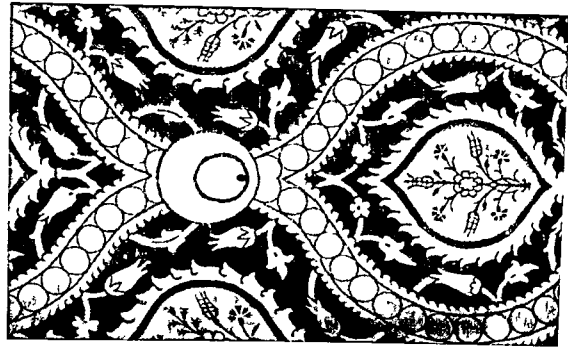
Italy Early 16th Century—Velvet Brocade Arts and Crafts Museum Dresden



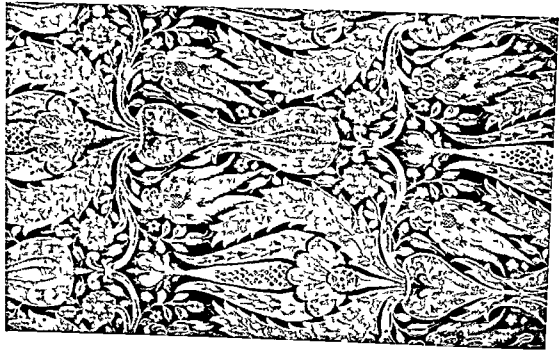
Spain About 1550—Velvet Brocade Schloss Museum Berlin



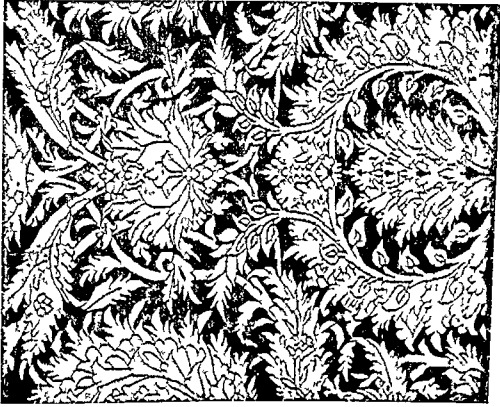
Italy Early 16th Century — Velvet Fabrics



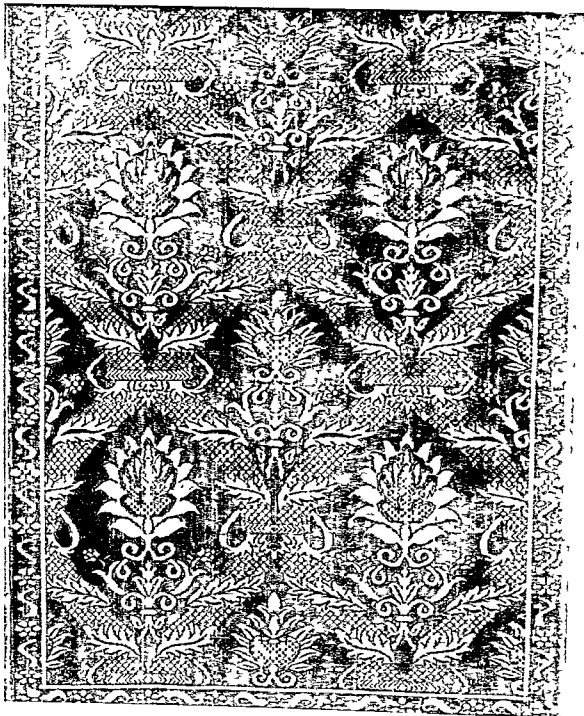
Venice 16th Century—Velvet Hangings Arts and Crafts Museum Dresden



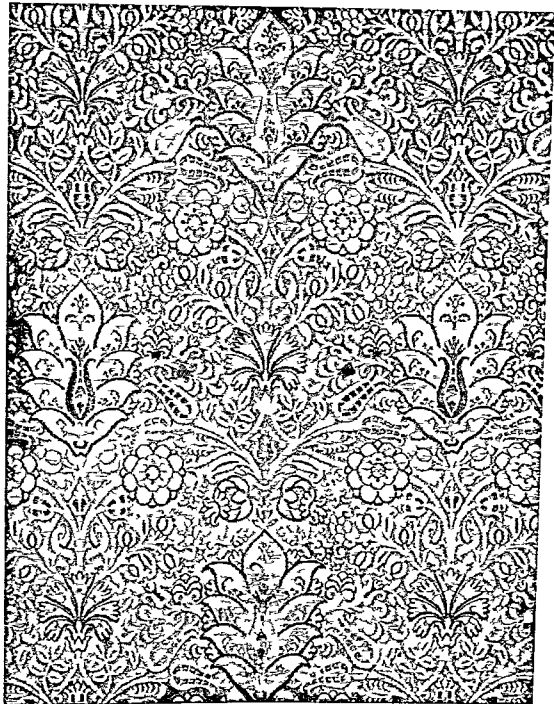
Italy Early 16th Century—Silk Fabrics (Imitation of Oriental Fabrics) Arts and Crafts Museum Dresden



Italy 16th Century — Damask and Silk Fabrics Arts and Crafts Museum Dresden



Spain, Early 16th Century — Silk Brocade Private Collection, Frankfort-on-the Main



Italy 16th Century—Silk Brocade (Imitation of Oriental Fabrics)
Arts and Crafts Museum Dresden



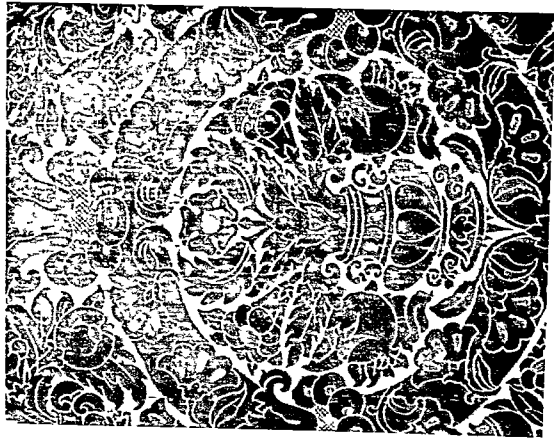
Italy 16th Century – Cloth of Gold (Imitation of Oriental Fabrics)
Arts and Crafts Museum Dresden

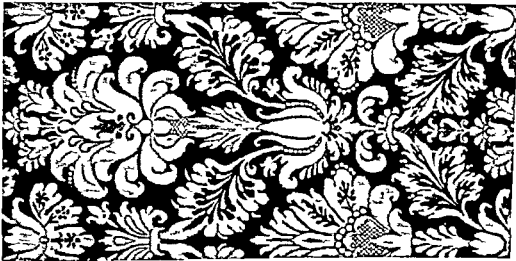
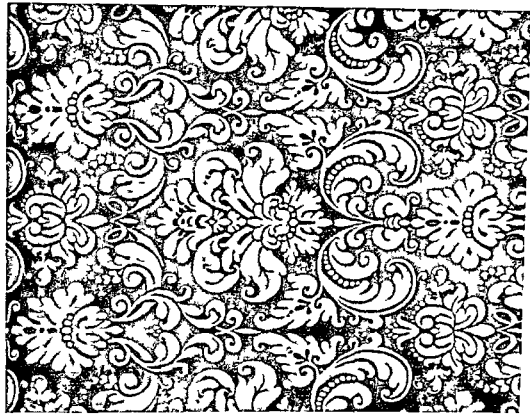


Italy 16th Century S Ik Fabr c High School of Weaving Berlin

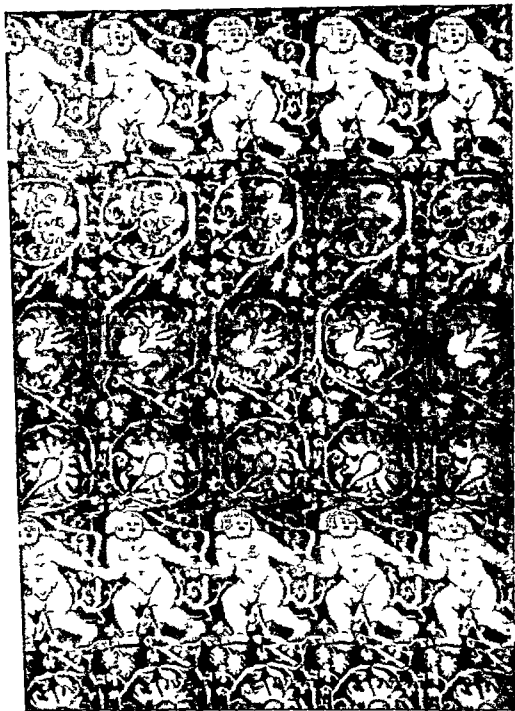


1) Italy First Half of 16th Century — Silk Damask 2) Middle of 16th Century — Brocade
Arts and Crafts Museum Dresden

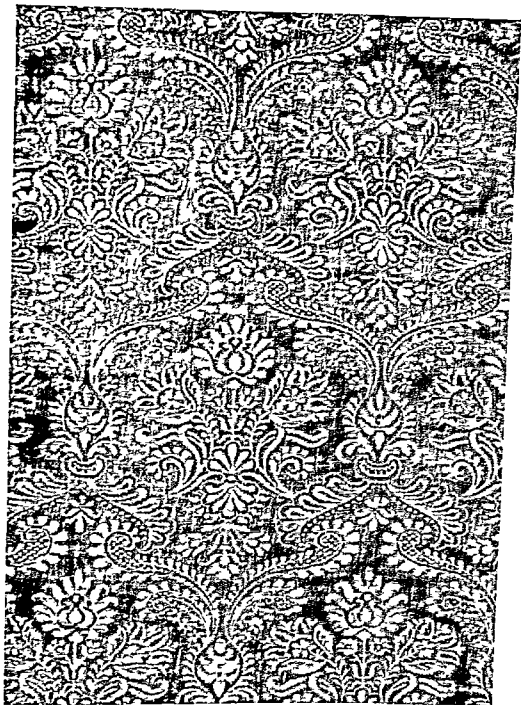




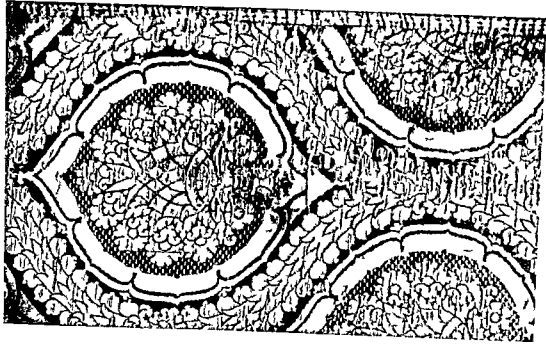
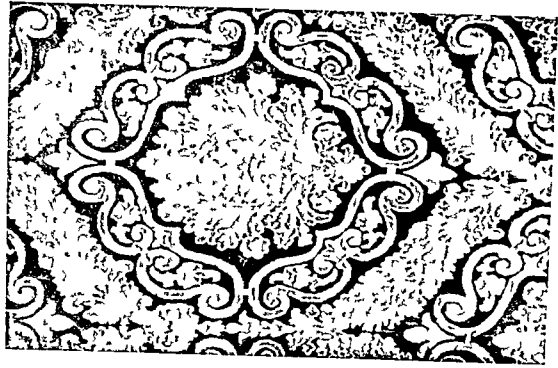
Italy End of 16th Century — Silk Damasks



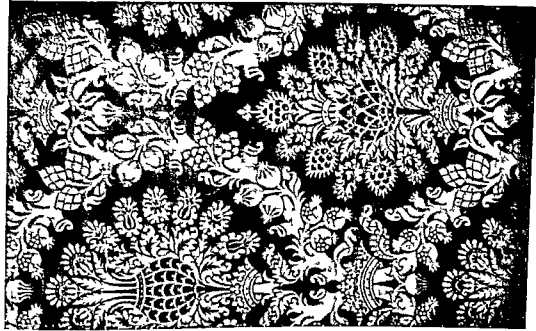
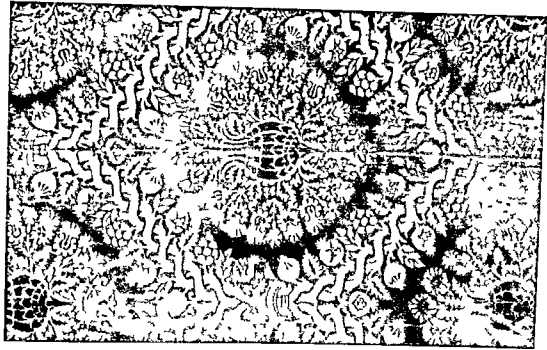
Switzerland 16th Century Curtain Woollen Fabric partly broched with gold
Schloss Museum Berlin



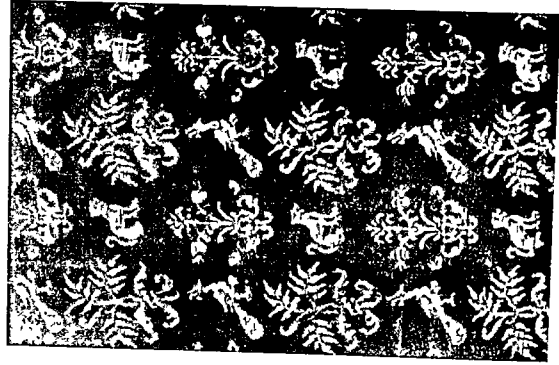
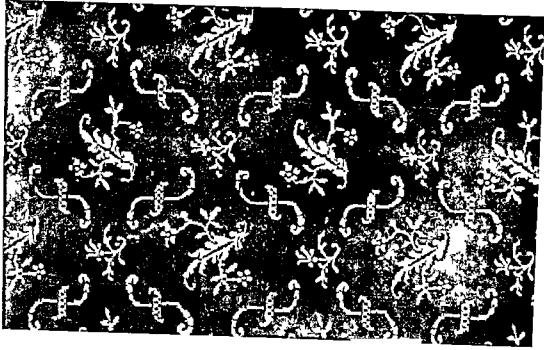
Holland End of 16th Century—Linen Fabric Arts and Crafts Museum Dresden



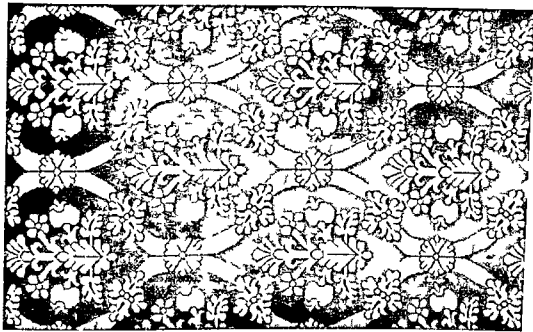
Italy Middle of 16th Century—Silk Brocades Schloss Museum Berlin



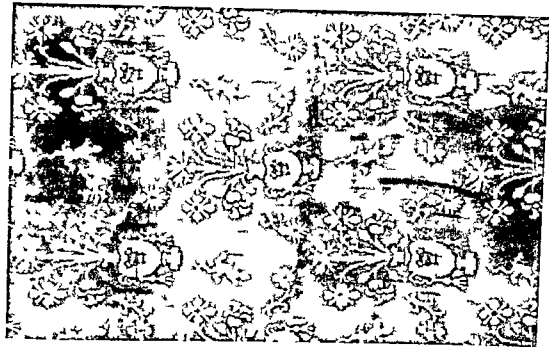
Italy End of 16th Century—Silk Damasks



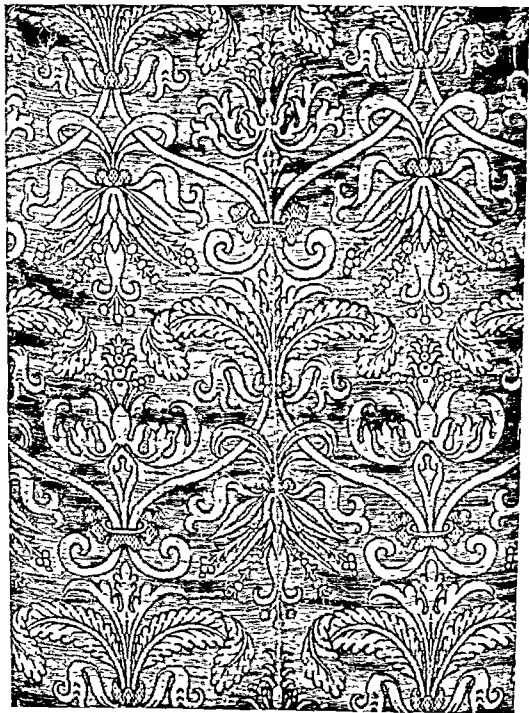
Spain, About 1600 — Silk Brocade and Silk Schloss Museum, Berlin



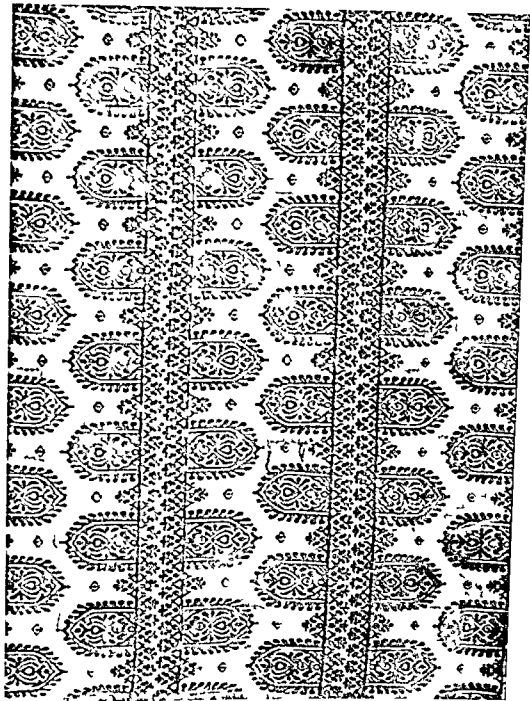
1) Silk Fabric Italy End of 16th Century



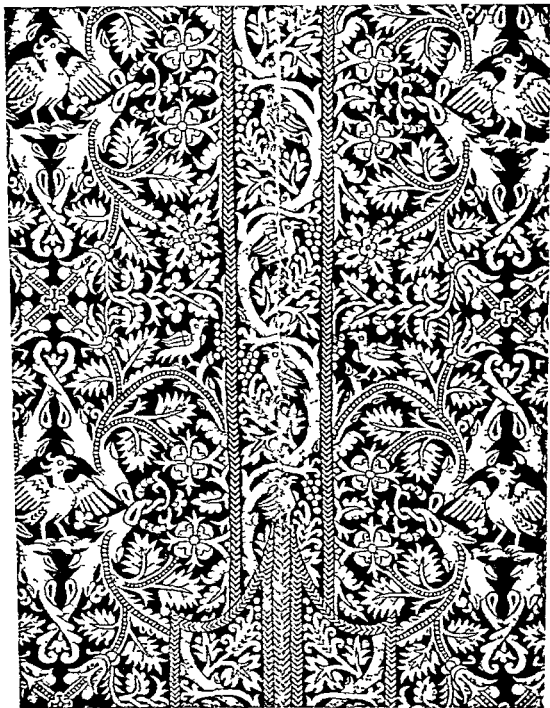
2) Silk Brocade Spain About 1600



Spain, 16th Century—Silk Brocade. Schloss Museum, Berlin



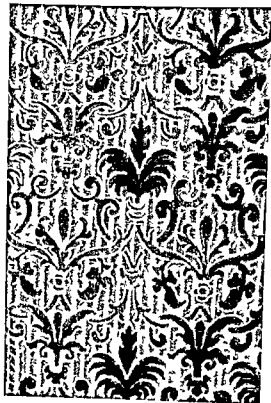
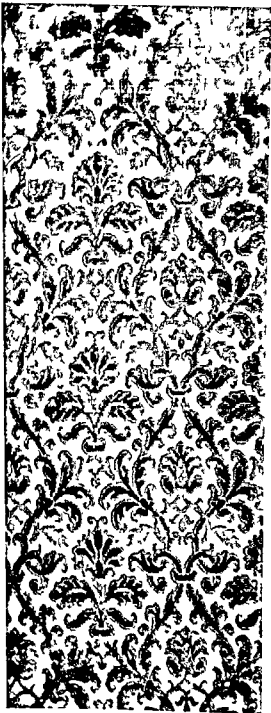
Spain End of 16th Century—Silk Velvet Schloss Museum Berlin



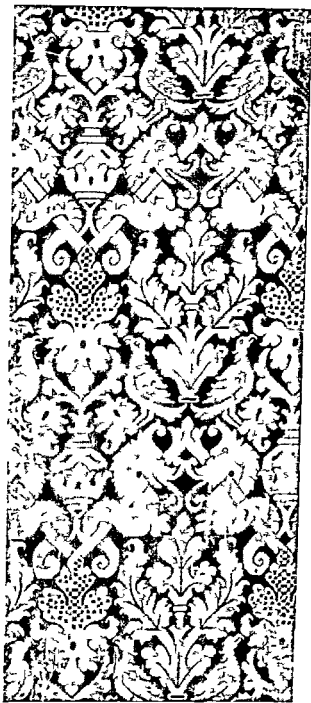
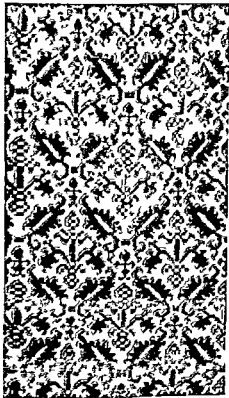
Genoa End of 16th Century — Silk Fabric Arts and Crafts Museum Dresden



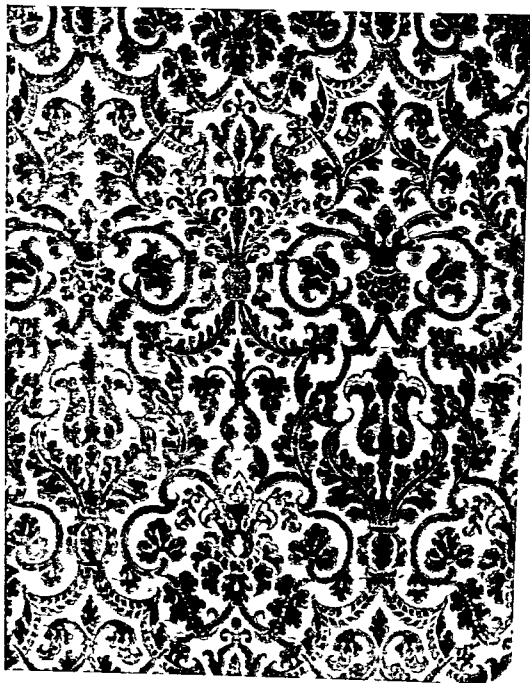
Genoa, End of 16th Century—Velvet Borders Arts and Crafts Museum, Dresden



Italy End of 16th Century—Velvet Fabrics Arts and Crafts Museum Dresden



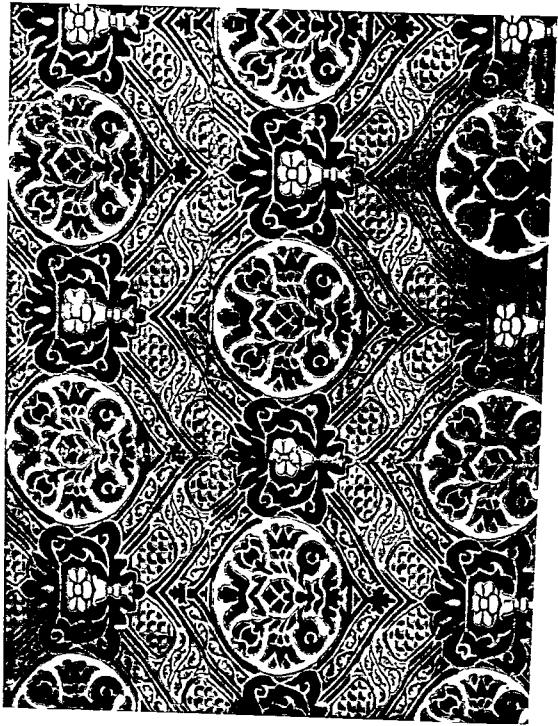
Italy End of 16th Century—Velvet Fabrics Arts and Crafts Museum Dresden



Italy End of 16th Century — Silk Fabric. Arts and Crafts Museum Dresden



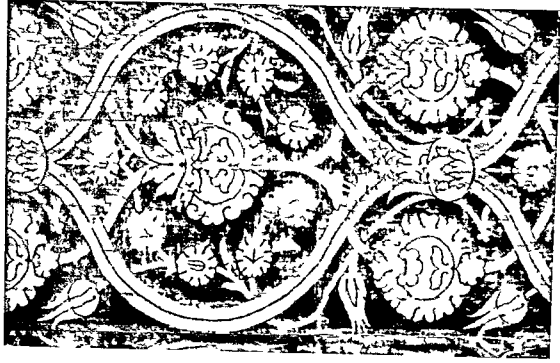
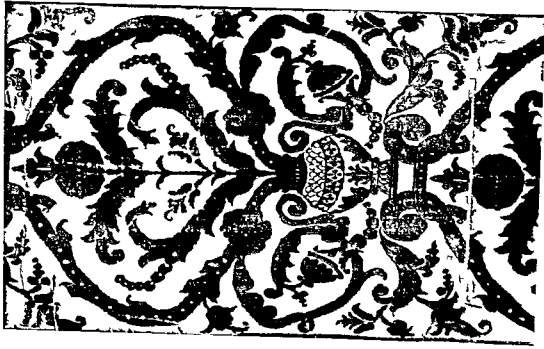
Spain End of 16th Century--Velvet Arts and Crafts Museum Dresden



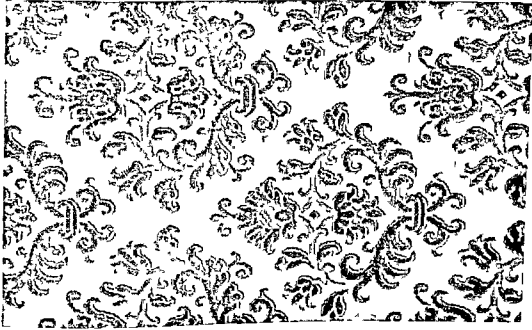
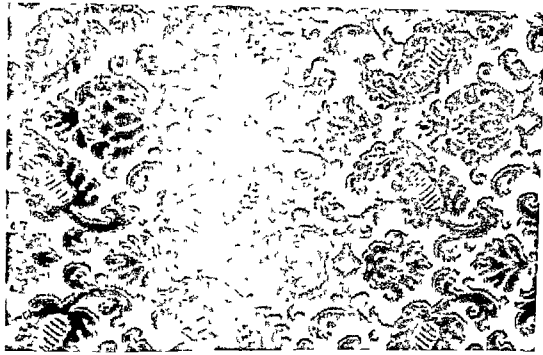
Italy, 16th Century—Velvet National Museum, Florence



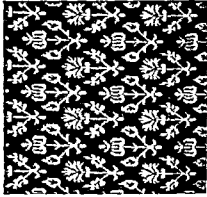
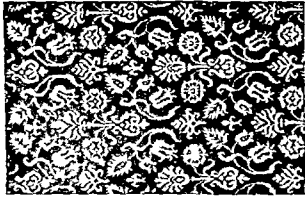
Genoa End of 16th Century — Velvet Borders Arts and Crafts Museum Dresden



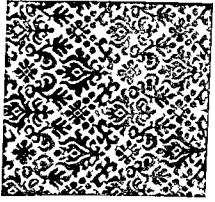
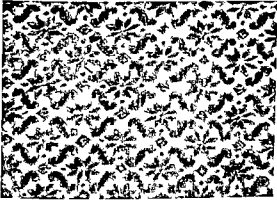
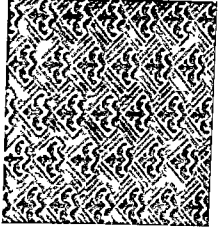
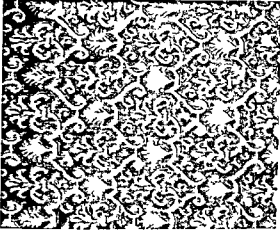
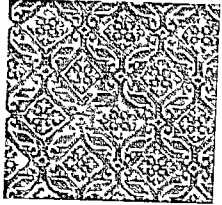
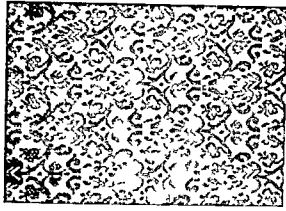
Italy 16th Century—Velvets Schloss Museum Berlin



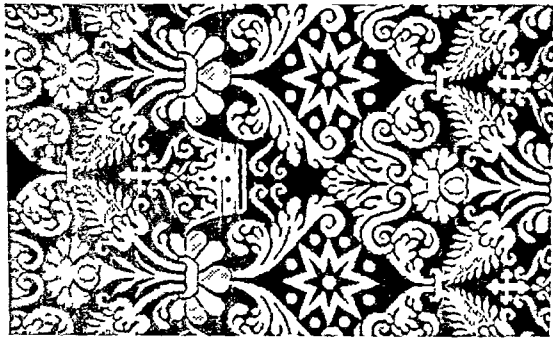
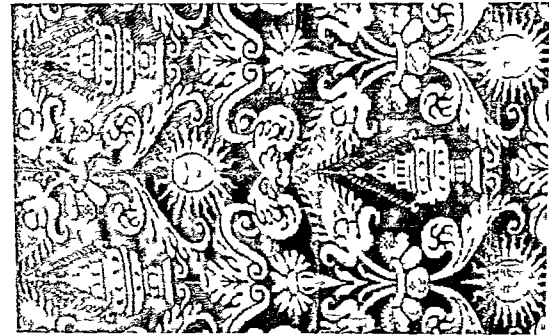
Italy End of 16th Century — Velvets



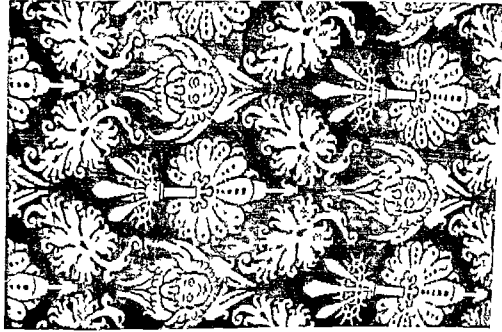
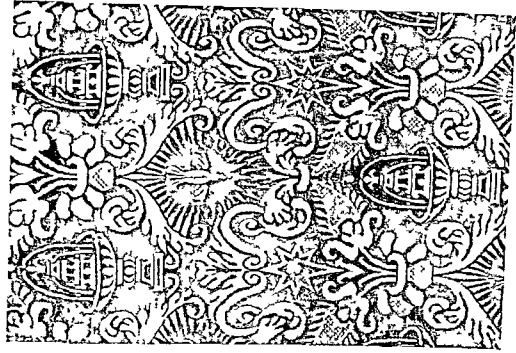
Italy Second Half of 16th Century—Velvets and Brocades Arts and Crafts Museum Dresden



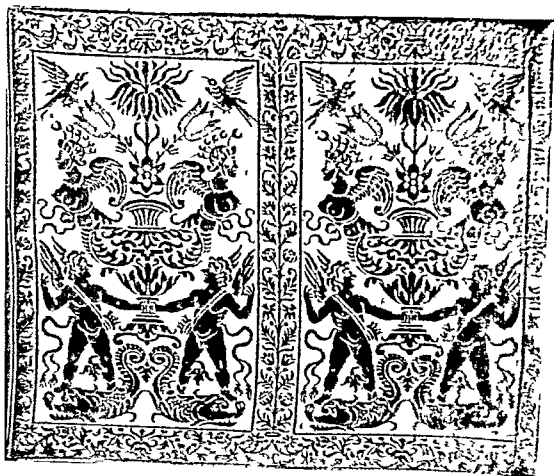
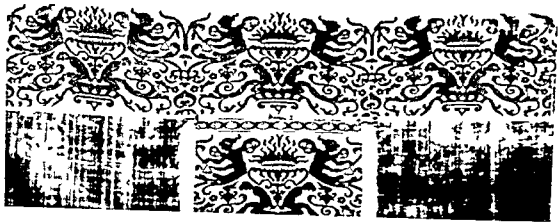
Italy End of 16th Century — Velvets Arts and Crafts Museum Dresden



Italy End of 16th Century — Silk Damasks



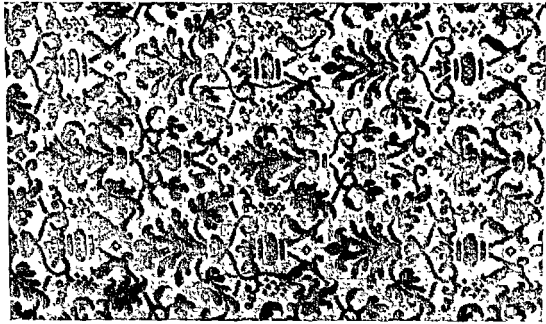
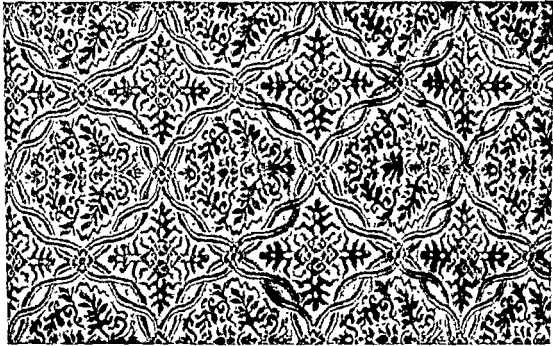
Italy End of 16th Century ~ Silk Damasks



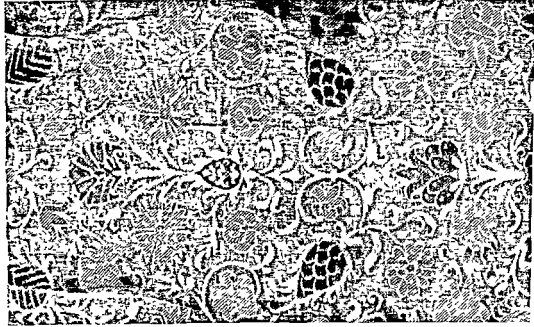
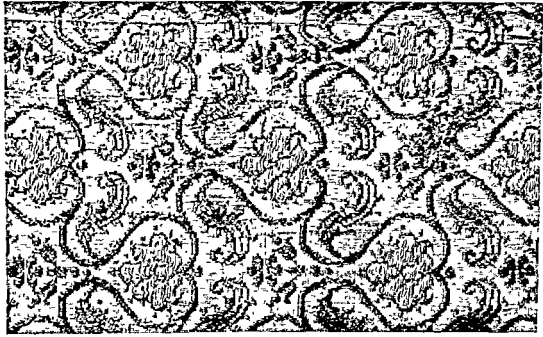
1) Velvet Border Italy End of 16th Century 2) Silk Fabric
Italy Beginning of 17th Century



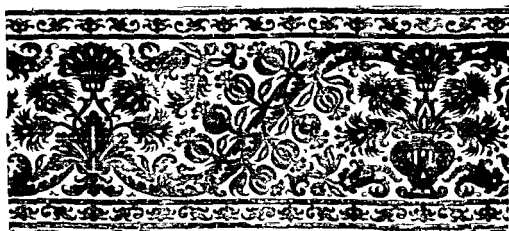
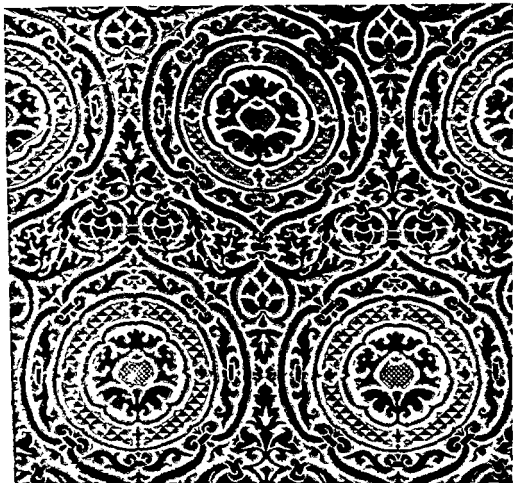
Florence Middle of 17th Century — Silk Damask Hanging



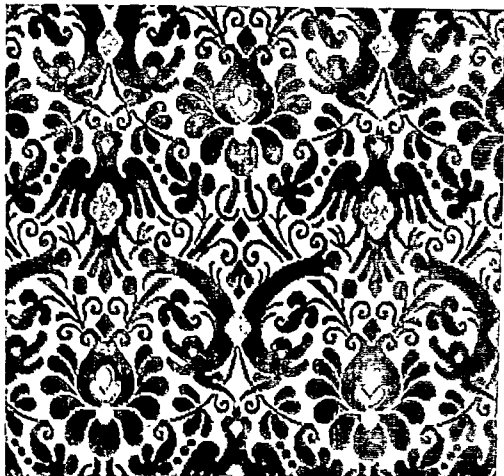
Italy, 17th Century—Velvet and Silk Damask



Italy, 17th Century—Silk and Silk Brocade



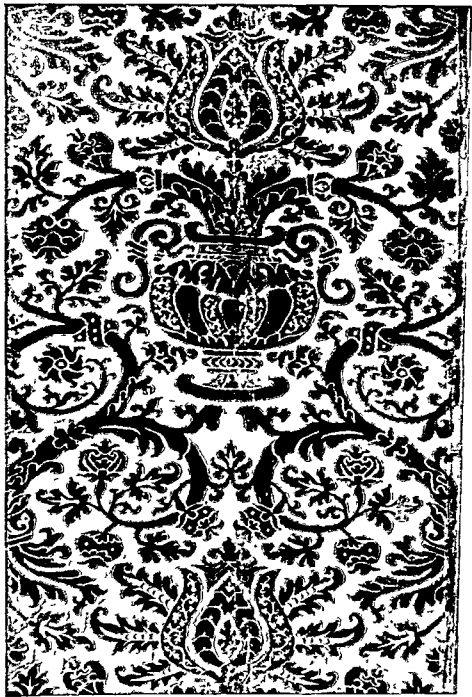
Italy, 16th Century—Velvet and Velvet Border Schloss Museum Berlin



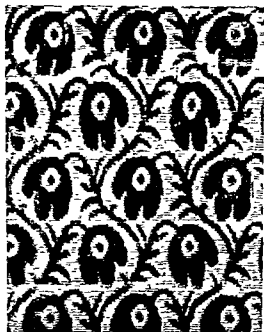
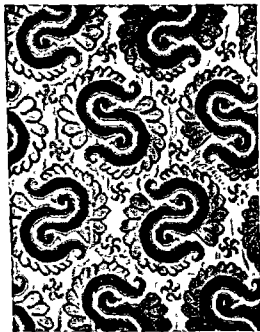
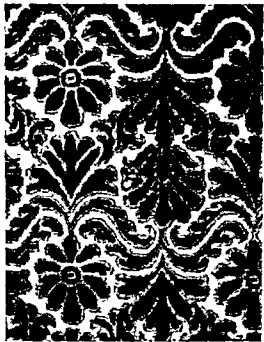
Italy, Beginning of 17th Cent —Velvet and Velvet Border National Museum, Florence



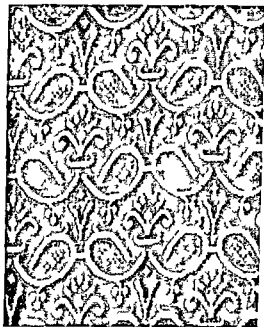
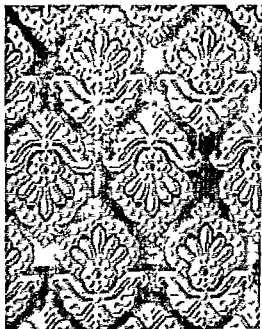
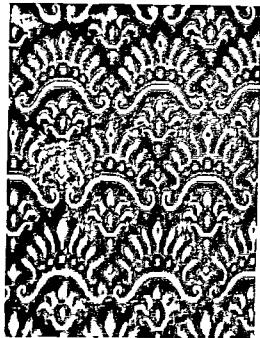
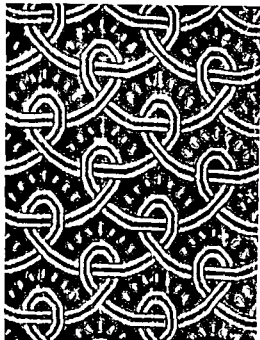
- 1) Italy, 17th Century—Velvet Besselièvre Collection, Paris
- 2) Venice, 17th Century—Velvet Brocade Hanging Schloss Museum, Berlin



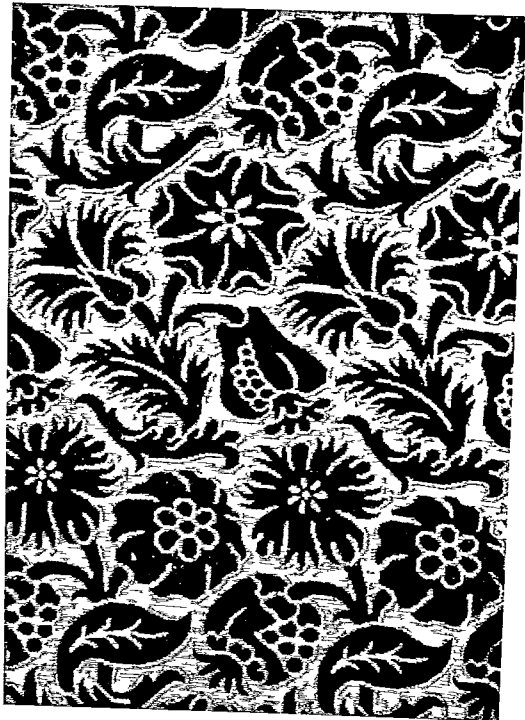
Italy (Genoa), 17th Century—Velvet Hanging Hamburg Museum



Italy, 17th Century—Velvets Schloss Museum, Berlin



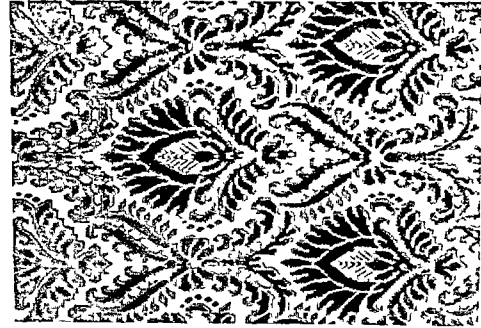
Italy 17th Century—Velvets Schloss Museum Berlin



Italy 17th Century Silk Velvet Schloss Museum Berlin



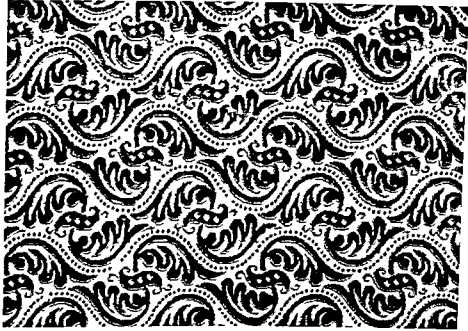
Italy 17th Century—Silk Velvet Schloss Museum Berlin

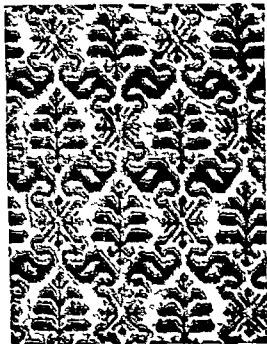


Italy 17th Century —Velvets Schloss Museum Berlin

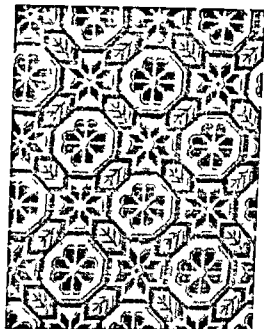
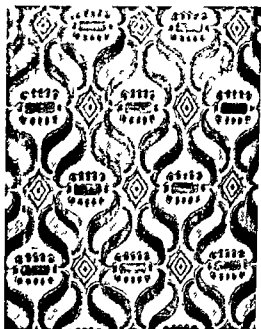


Italy 17th Century—Velvets National Museum Florence





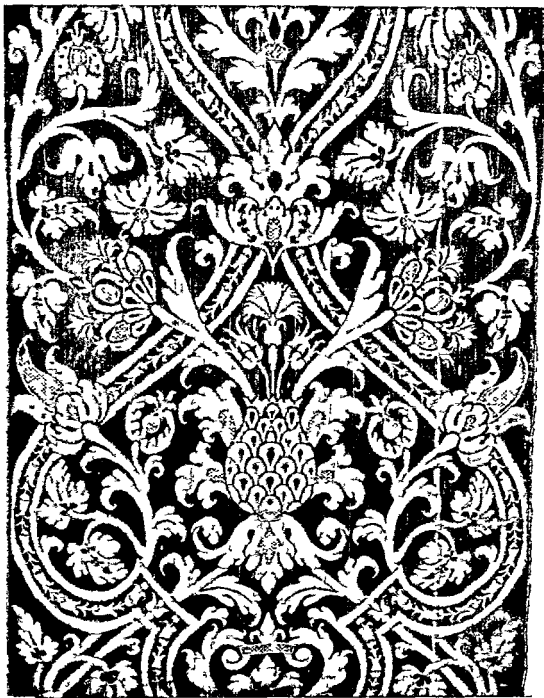
Italy 17th Century—Velvets National Museum Florence



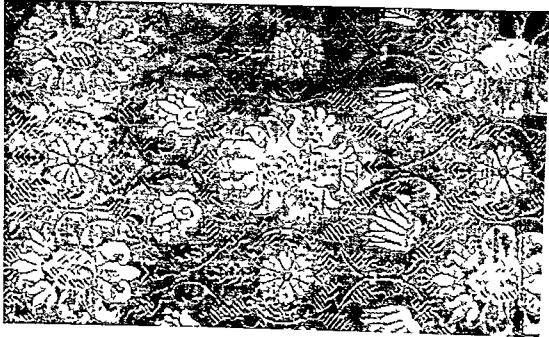
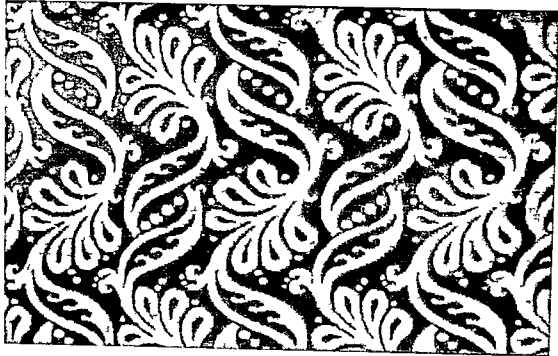
Italy 17th Century—Velvets National Museum Florence



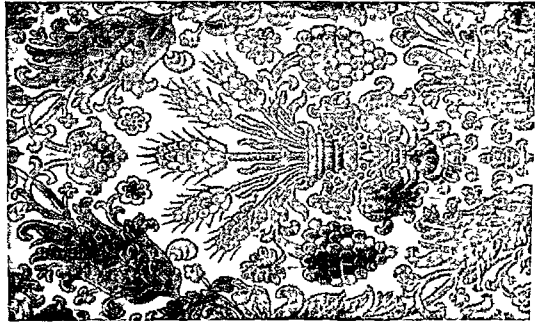
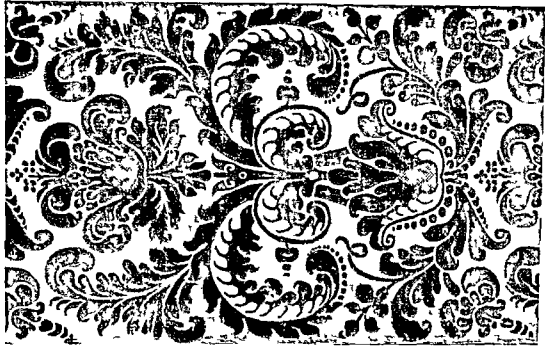
Italy Middle of 17th Century—Velvet Arts and Crafts Museum Dresden



Italy 17th Century—Silk Hanging Arts and Crafts Museum Dusseldorf



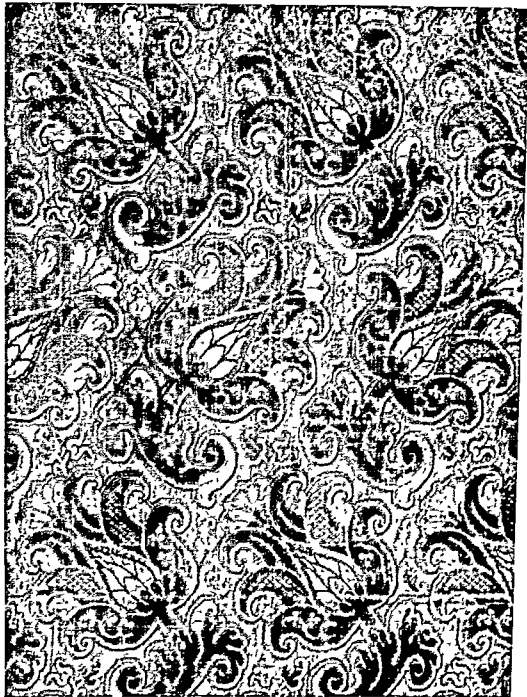
Italy 17th Century — Silks



Italy 17th Century — Silk and Silk Damask



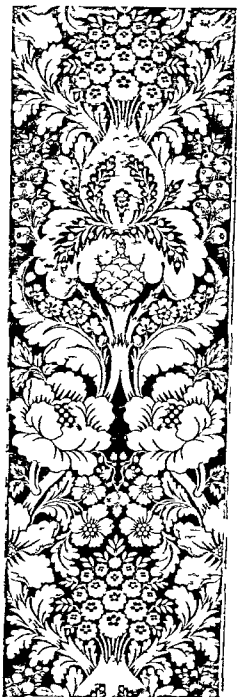
Genoa, Second Half of 17th Century—Velvet. Schloss Museum, Berlin



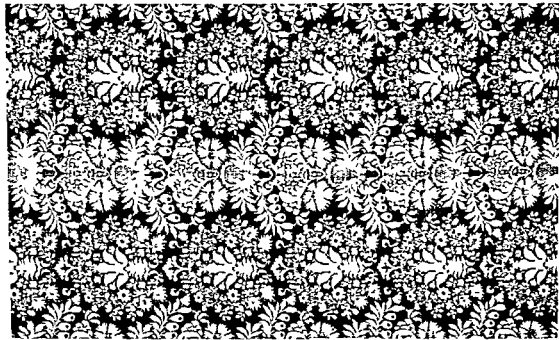
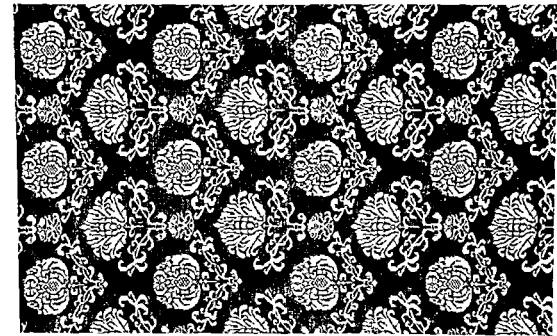
Italy (?), 17th Century—Velvet Brocade Textile Fabrics Collection, Crefeld



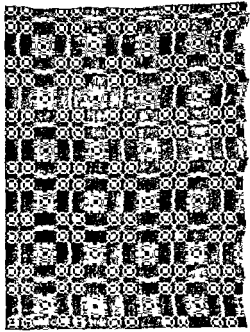
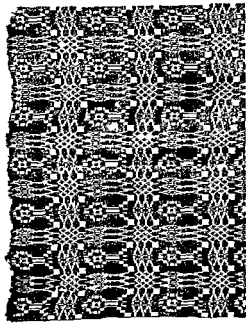
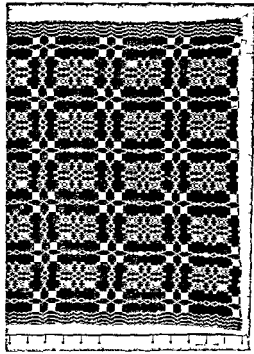
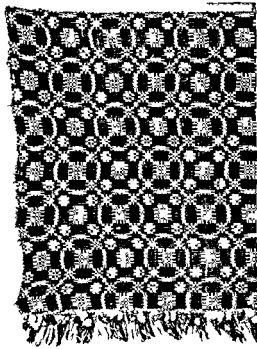
France End of 17th Century—Wool Plush Arts and Crafts Museum Dresden



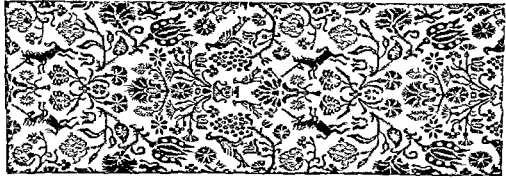
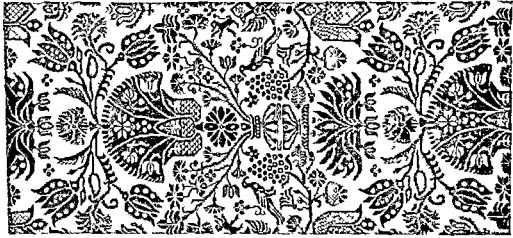
Wall Hangings Silk Damask 17th Century



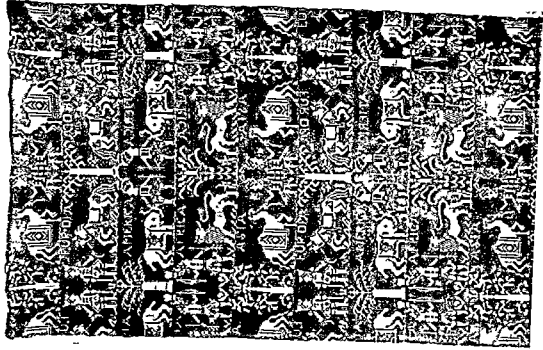
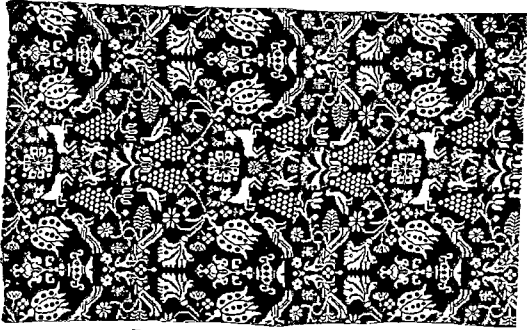
Germany, Beginning of 18th Century — Hangings (Reversible Fabrics) Schleswig-Holstein



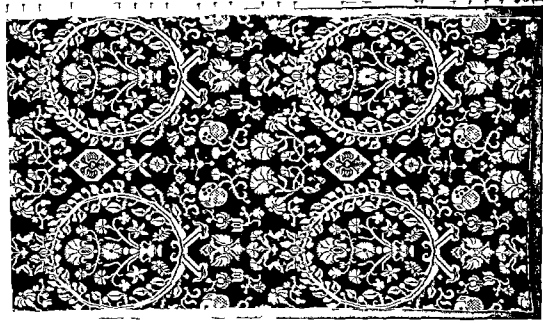
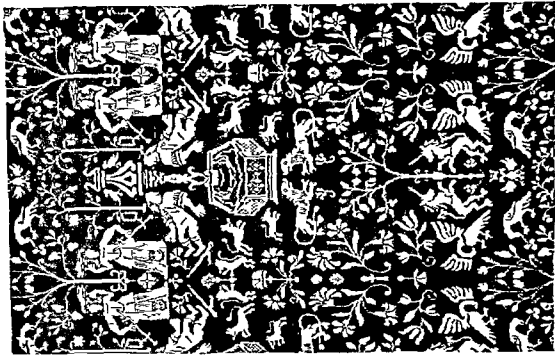
Germany 17th to 18th Centuries — Hangings (Reversible Fabrics) Schleswig Holstein



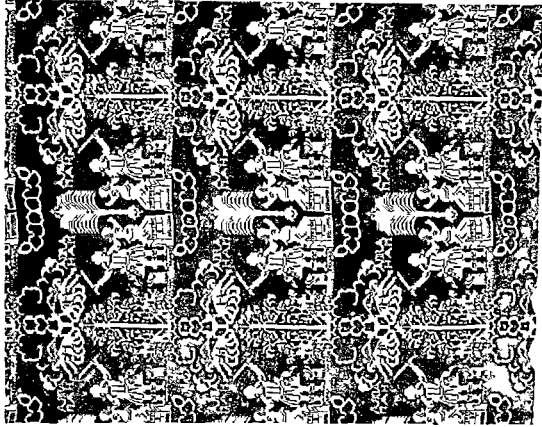
Germany About 1660—Hangings (Reversible Fabrics) Linen and Wool



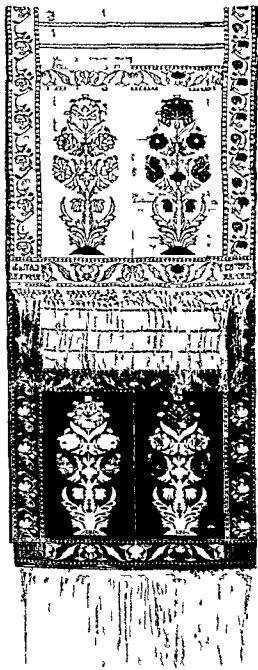
Germany, 17th to 18th Centuries — Hangings (Reversible Fabrics) Schleswig-Holstein



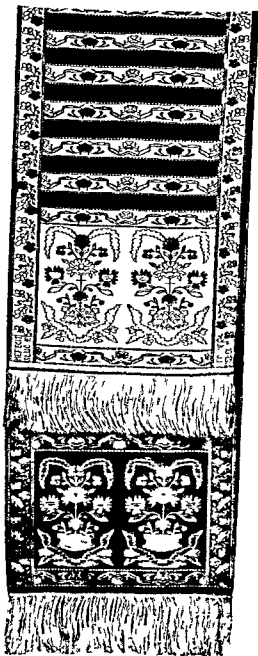
Germany 17th to 18th Centuries — Hangings (Reversible Fabrics) Schleswig Holstein



Germany 17th to 18th Centuries—Hangings (Reversible Fabrics) Schleswig Holstein



Poland Beginning of 18th Century — Silk Sashes



Poland Beginning of 18th Century — Silk Sashes



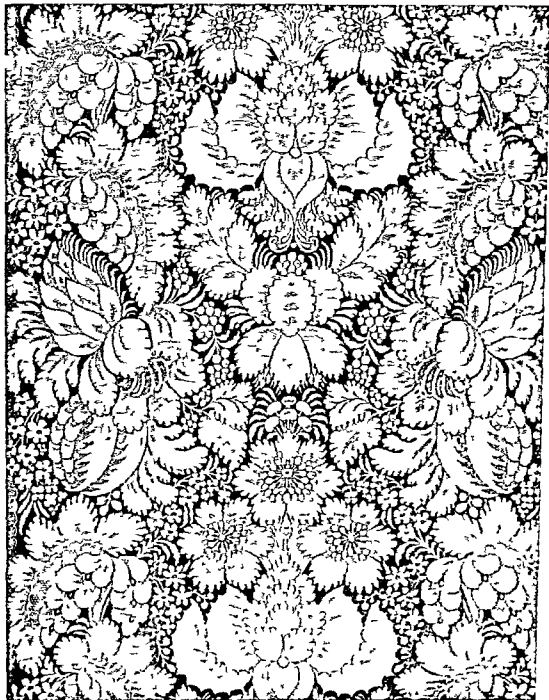
Spain (?) Beginning of 18th Century — Bedspreads woven for the Indian market.
Victoria and Albert Museum London



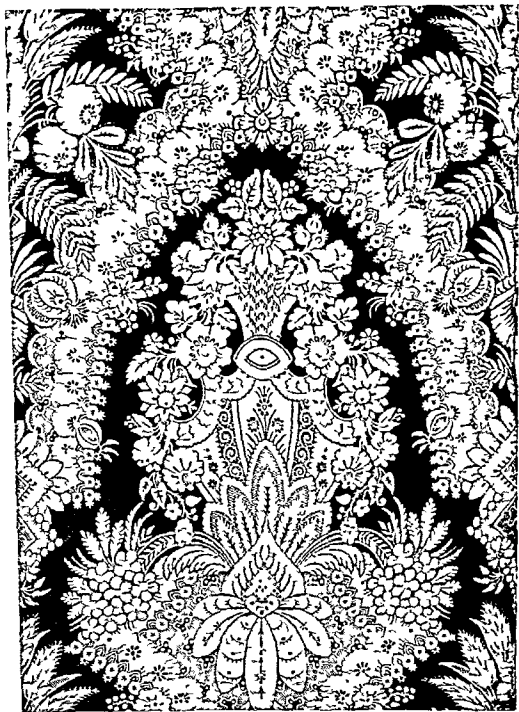
England Beginning of 18th Century — Linen Spread with Wool Embroidery
Besselièvre Collection Paris



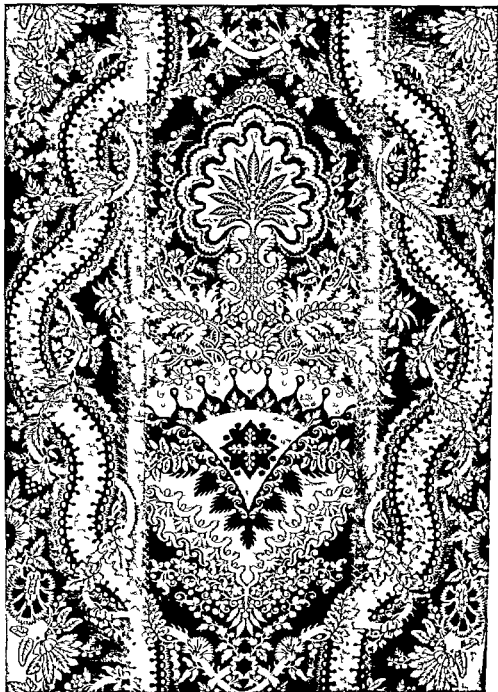
France End of 17th Century—Silk and Linen Fabric Arts and Crafts Museum Dresden



France About 1700—Silver Brocade Arts and Crafts Museum Dresden



Lyons About 1700—Silk Damask Arts and Crafts Museum Dresden



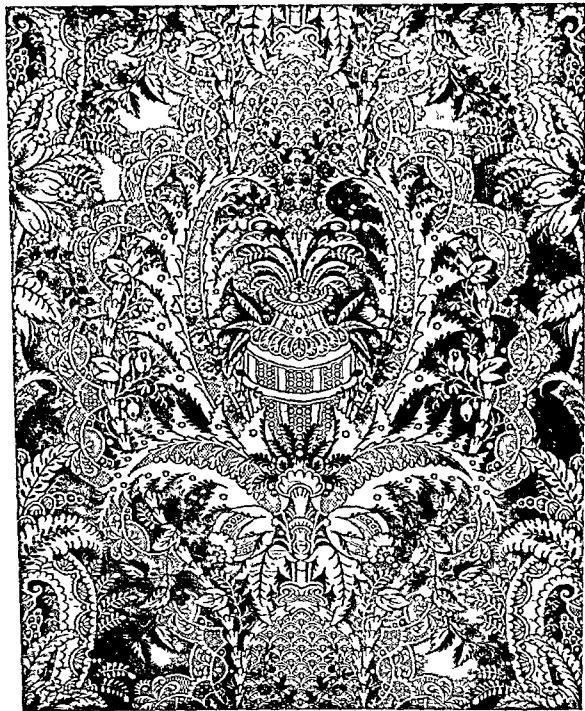
Lyons About 1700—Cloth of Silver Arts and Crafts Museum Dresden



Lyons About 1700—Silk Damask Arts and Crafts Museum Dresden



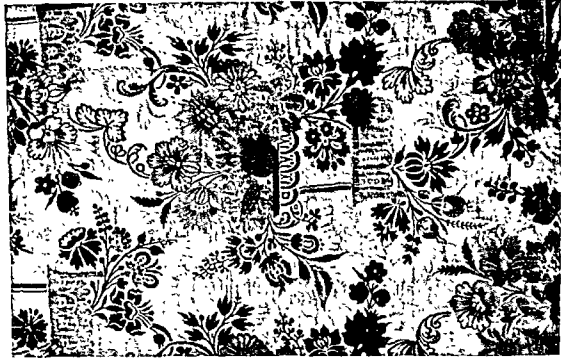
Lyons About 1700—Silk Damask Arts and Crafts Museum Dresden



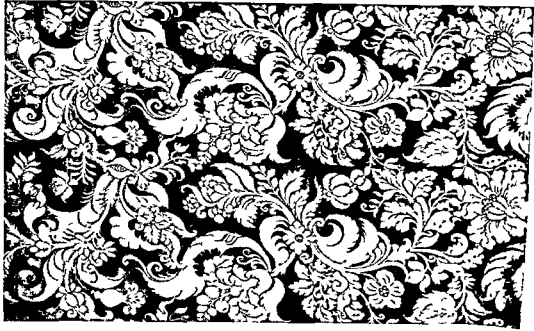
Lyons About 1700—Half Damask, Arts and Crafts Museum Dresden



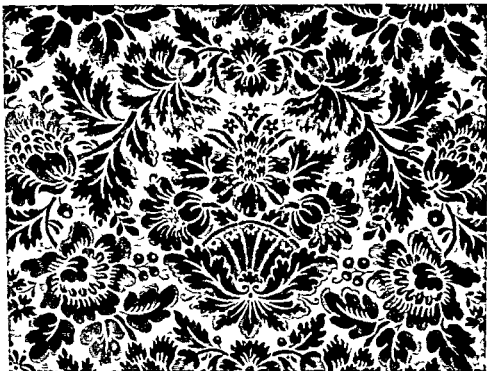
France, after 1700—Silk Fabric Textile Fabrics Collection Crefeld



Half Damask and Silk Damask, First Half of 18th Century—Arts and Crafts Museum, Dresden



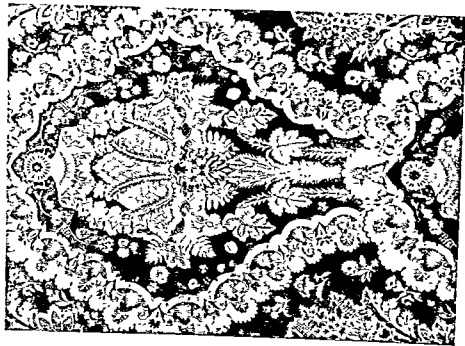
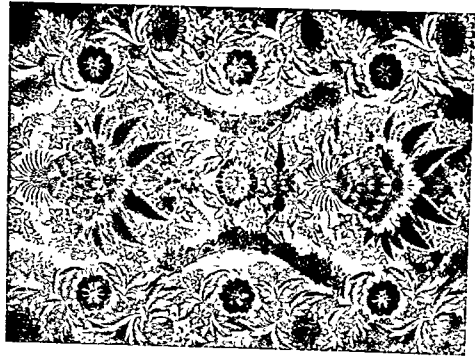
Damaske (right broché), first half of 18th Century, from Italy and France Arts and Crafts Museum, Dresden



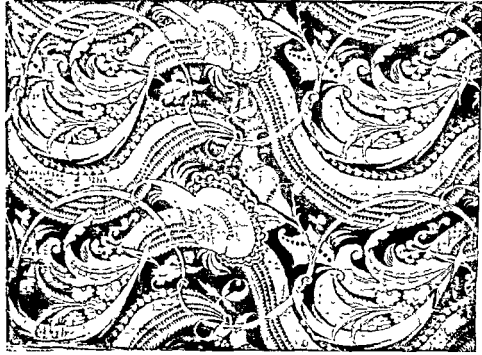
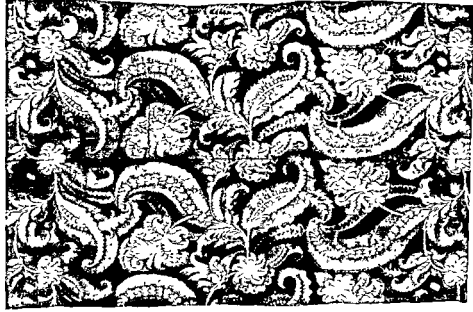
France Beginning of 18th Cent —Velvets Arts and Crafts Museum Dresden



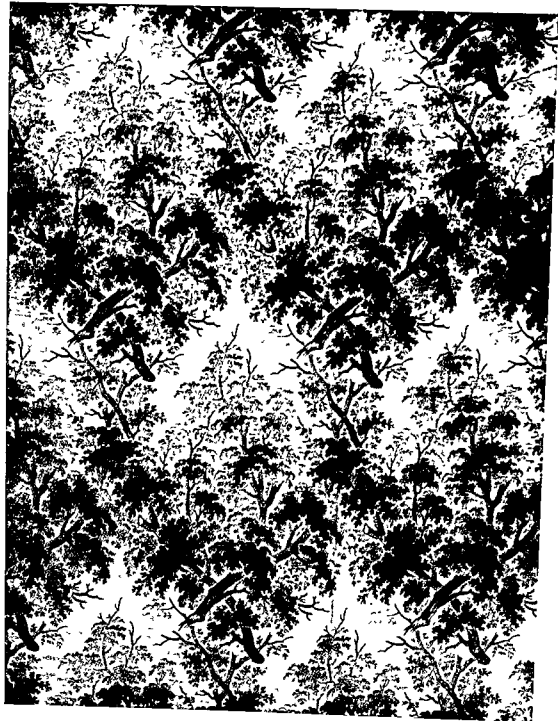
France Beginning of 18th Century--Silk Fabric National Museum Florence



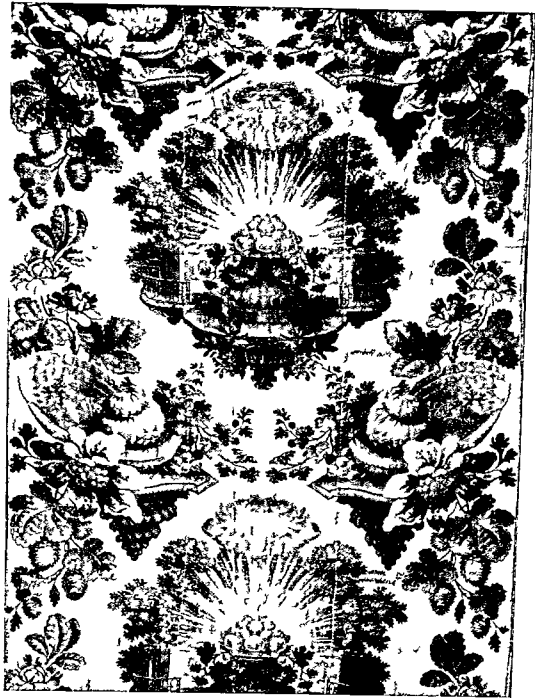
France, Beginning of 18th Century—Silk Brocade



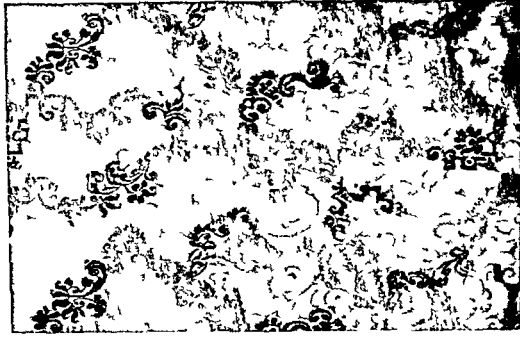
Spain (?), Beginning of 18th Century — Silk Brocades, Schloss Museum, Berlin



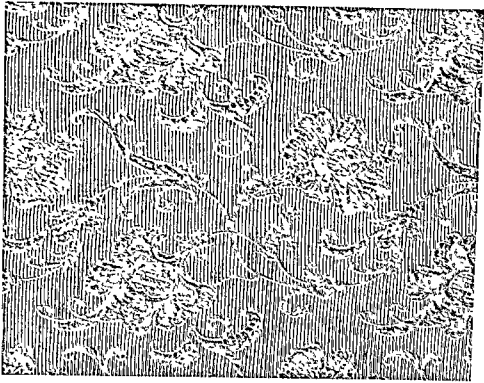
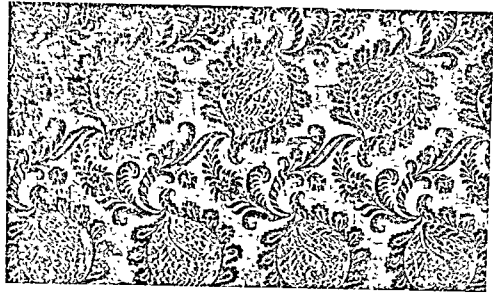
Italy, About 1720—Silk Brocade from Parma. Schloss Museum, Berlin



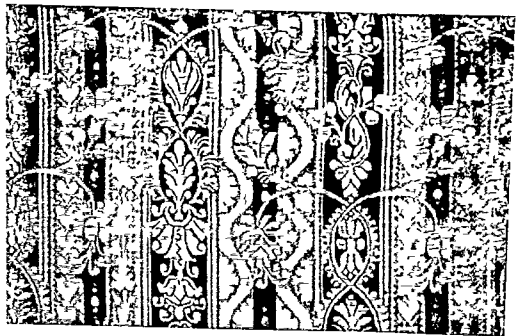
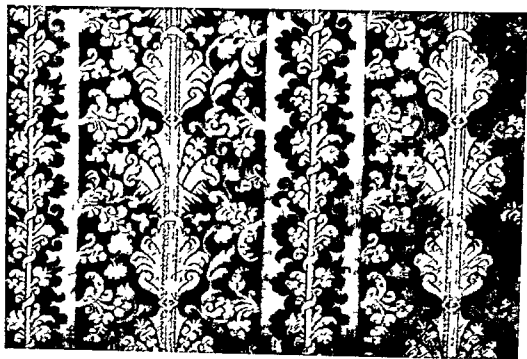
Italy Middle of 18th Century—Silk Fabric Besselièvre Collection Paris



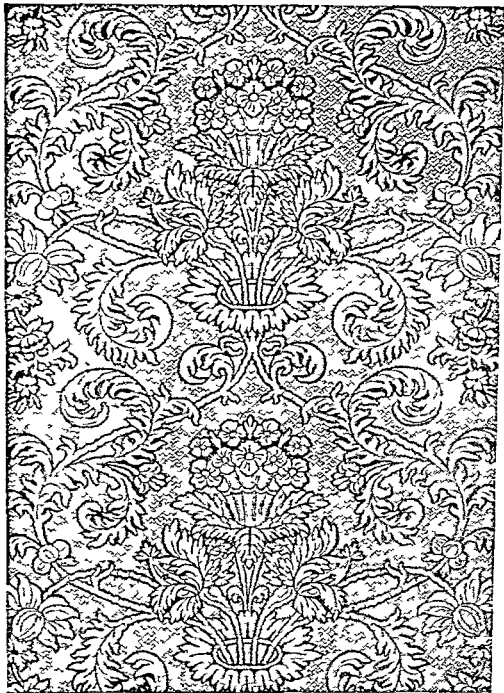
France Beginning of 18th Century—Silk Brocades Schloss Museum Berlin



Silk Fabrics, First Half of 18th Century, France and Italy



France First Half of 18th Century—Silk Brocades National Museum Florence



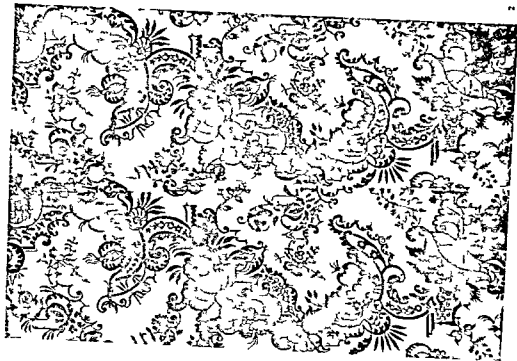
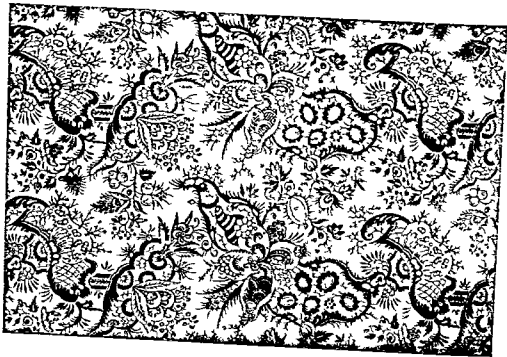
Italy Beginning of 18th Century—Gold Brocade Schloss Museum Berlin



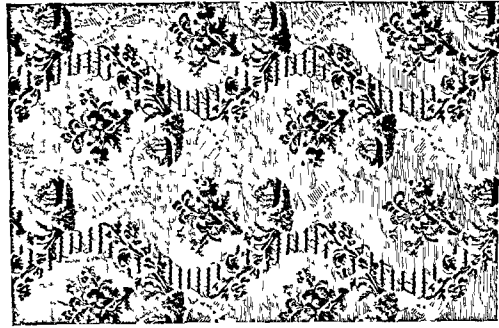
France, First Half of 18th Century—Silk Brocade, Coloured



France Middle of 18th Century—Silks Coloured Schloss Museum Berlin



France Silk fabrics 1) First Third of 18th Century 2) About 1750



Silks France Middle of 18th Century Besselièvre Collection Paris



Germany, Middle of 18th Century — Silk Fabric, Multicoloured
Arts and Crafts Museum, Dresden



Germany Middle of 18th Century—Silk Fabric Multicoloured
Arts and Crafts Museum Dresden



Italy Middle of 18th Century—Silk Fabric National Museum Florence



Italy Middle of 18th Century—Silk Fabric National Museum Florence



Germany, Middle of 18th Century—Silk Damask Arts and Crafts Museum, Dresden



Germany Middle of 18th Century—Silk Damask Arts and Craft Muscum Dresden



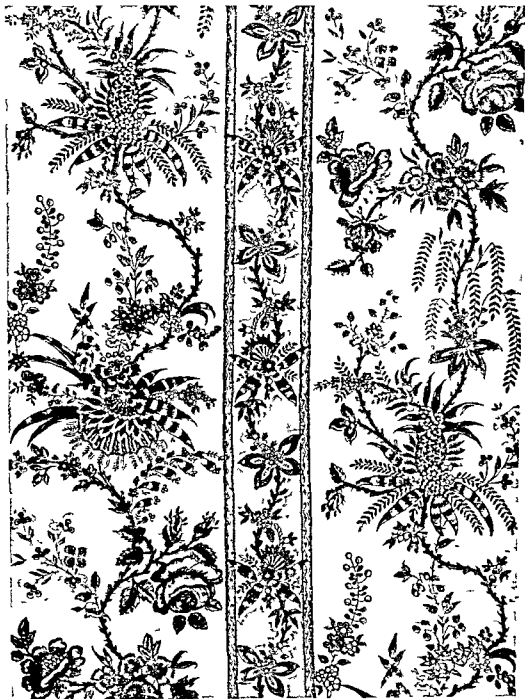
France About 1750—Silk Fabric Multicoloured Arts and Crafts Museum Dresden



France About 1750—Silk Fabric



France, Middle of 18th Century—Silk Fabric, Multicoloured.
Arts and Crafts Museum, Dresden



France About 1750—Silk Fabric



France About 1750—S lk Fabric Mult coloured



France About 1750—Silk Fabric Multicoloured



France, Middle of 18th Century—Silk Fabric



France, Middle of 18th Century — Silk Fabric



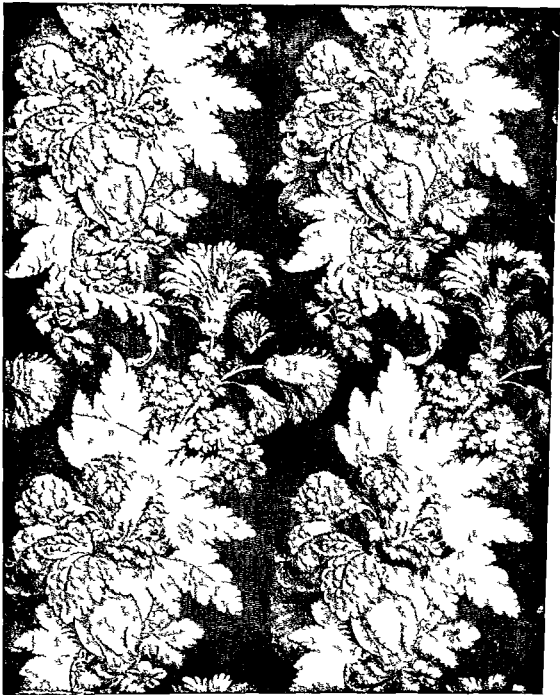
France, Silks, Style of Louis XV Besselièvre Collection, Paris



France Silk Fabrics Style of Louis XV Besselièvre Collection Paris and Arts and Crafts Museum Dresden



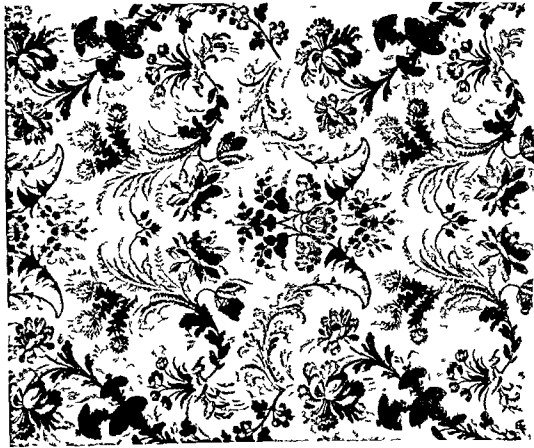
France About 1750—Silk Fabric Multicoloured Arts and Crafts Museum Dresden



France About 1750—Silk Fabric Multicoloured Arts and Crafts Museum Dresden



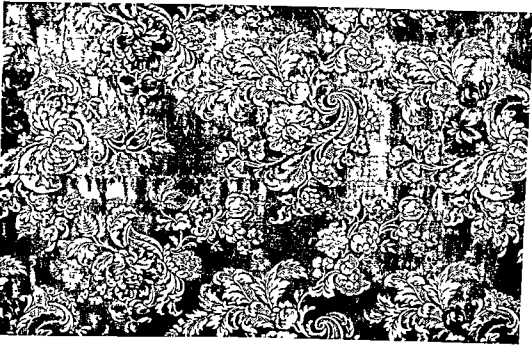
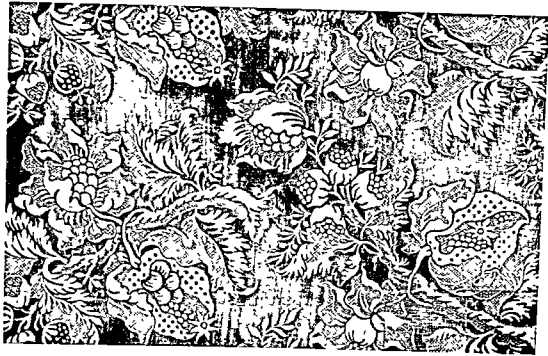
France. Middle of 18th Century—Silks. Schloss Museum, Berlin.



France Middle of 18th Century -- Silks Arts and Crafts Museum Dresden



France About 1750—Silk Damask and Silk Fabric Arts and Crafts Museum Dresden



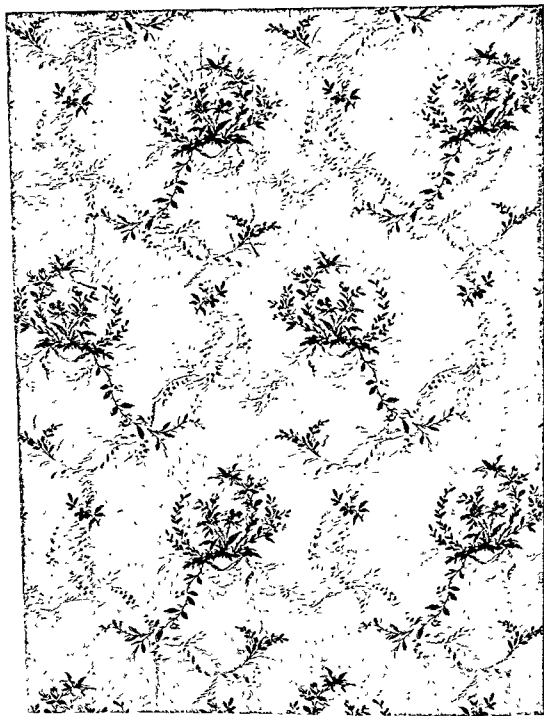
France, About 1750 — Half Damask and Silk Damask. Arts and Crafts Museum, Dresden



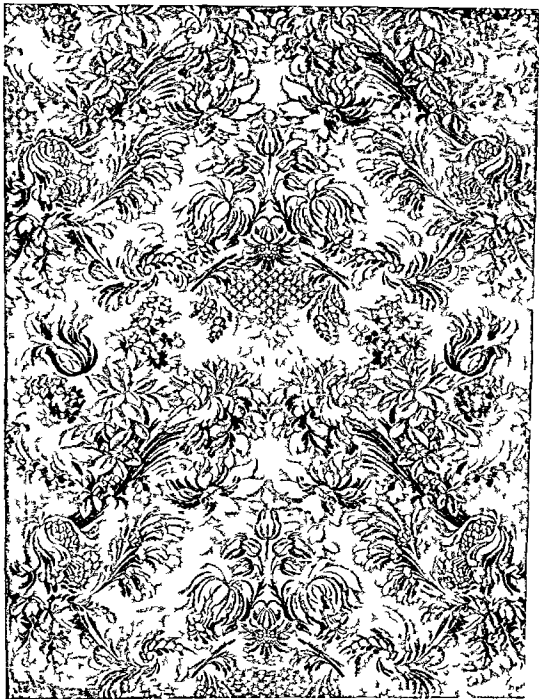
France, Middle of 15th Century—Silk Fabric



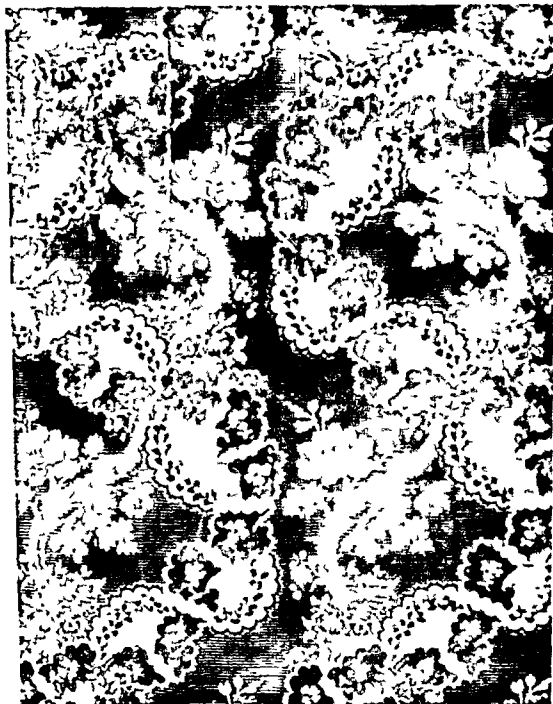
France About 1750 Silk Fabric Multicoloured
Arts and Crafts Museum Dresden



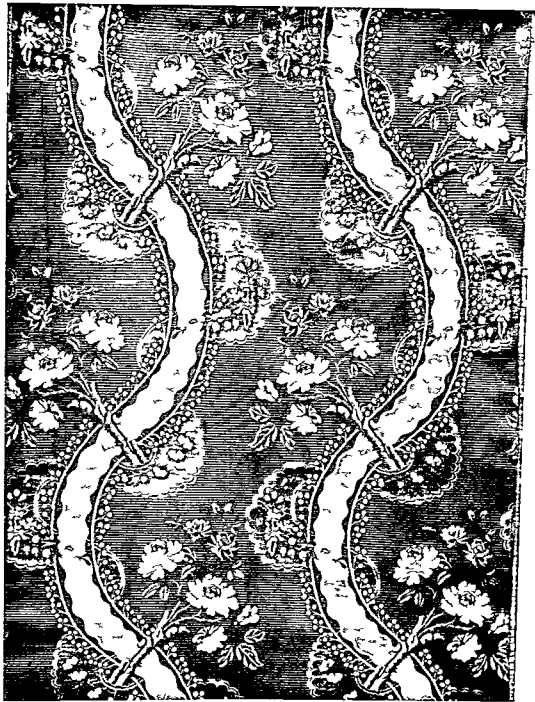
France, Middle of 18th Century—Silk



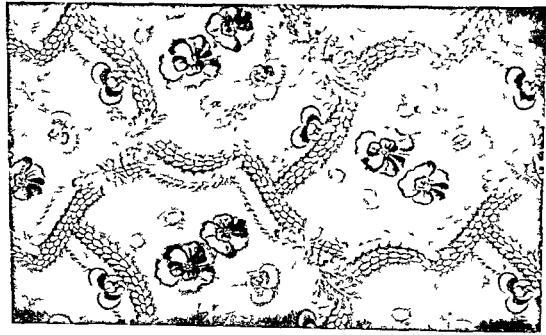
France About 1750—S lk Mult coloured Arts and Crafts Museum Dresden



France Middle of 18th Century—Silk Brocade Arts and Crafts Museum Cologne



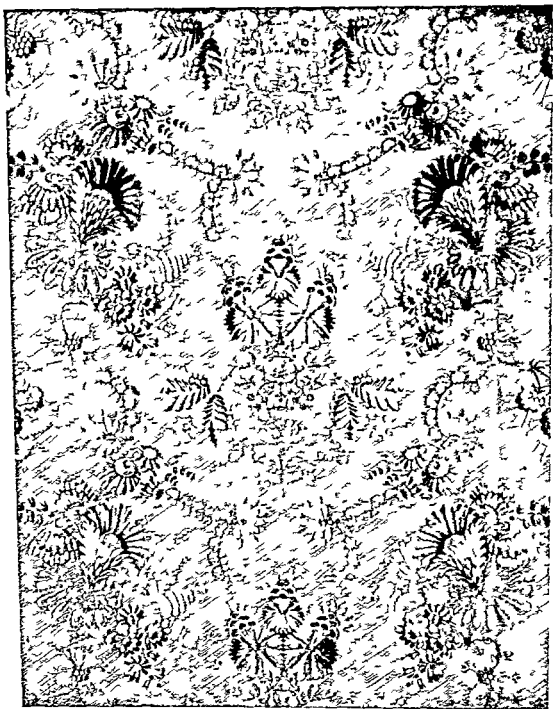
France About 1760--Coloured Ribbed S lk. Arts and Crafts Museum Cologne



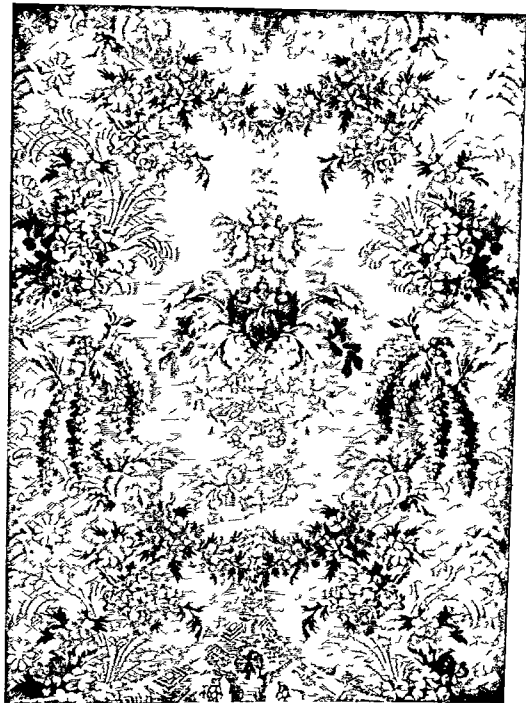
France About 1770—Silk Labries Arts and Crafts Museum Dresden



France About 1780 — Silks Arts and Crafts Museum Dresden



France About 1700—Coloured Silk Fabric After Pillement. Arts and Crafts Mus. Dresden



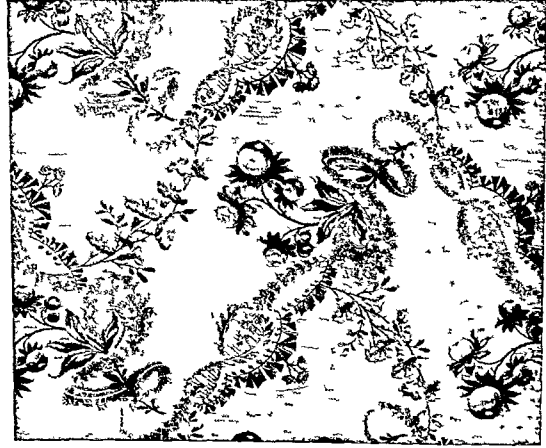
France About 1770 Coloured Silk Fabric After Pierre-Thomas LeClerc Arts and Crafts Museum Dresden



France About 1770—Coloured Silks After Pillement Arts and Crafts Museum Dresden



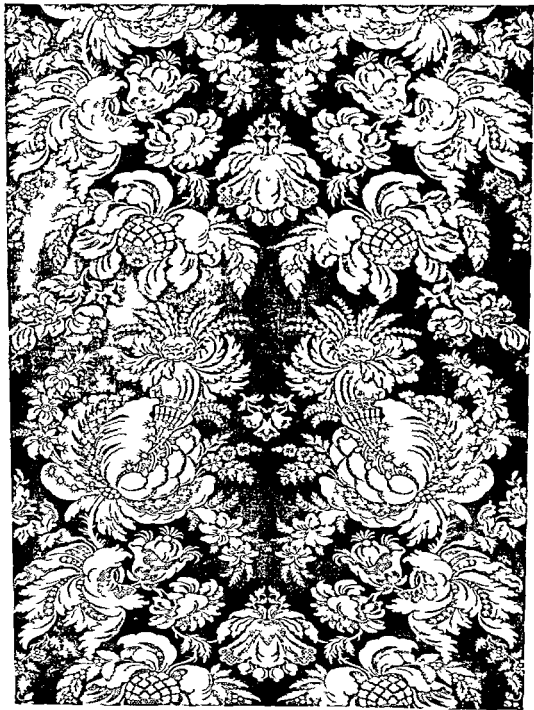
France, Second Half of 18th Cent — Coloured Silks Arts and Crafts Museum, Dresden



France About 1770—Coloured Silks After Pillement Arts and Crafts Museum Dresden



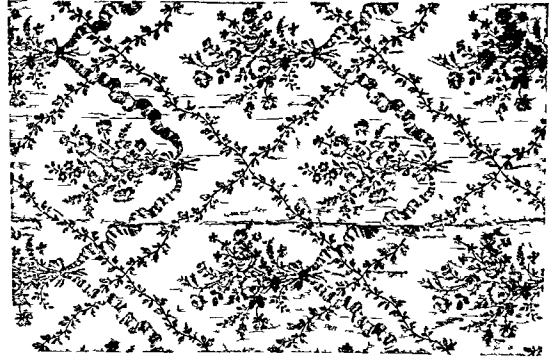
France About 1770—Coloured Silks Arts and Crafts Museum Dresden



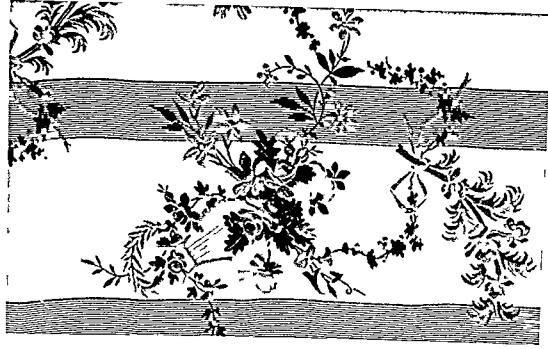
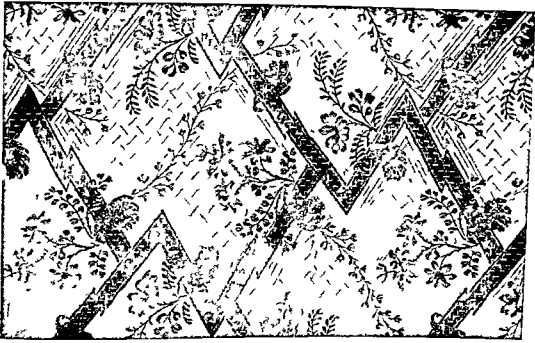
France Second Half of 18th Cent — Silk Damask Arts and Crafts Museum Dresden



France Second Half of 18th Cent — Silk Damasks Arts and Crafts Museum Dresden



France Second Half of 18th Century—Coloured Silks Style of Louis XVI Besselièvre Collection Paris



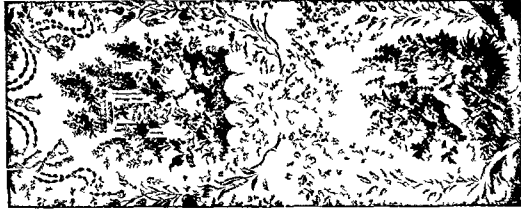
France Second Half of 18th Century — Coloured Silks



Lyons 1760 to 1770—Silk Fabric by Ph. de la Salle Musée historique de Tissus Lyons



France 1760 to 1770—Silk Fabric by Ph de la Salle Musee historique de Tissus Lyons



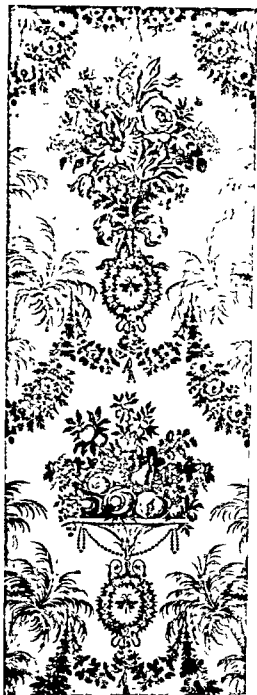
Lyons 1760 to 1770 — Coloured Silk Hangings by Ph de la Salle Musée historique de Tissus Lyons



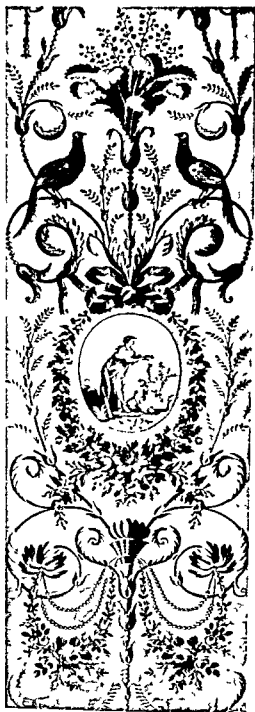
France 1760 to 1770—Coloured Silk Hanging by Ph de la Salle Musée historique de Tissus Lyons



Lyons Second Half of 18th Century—Coloured Silk Hangings by Ph de la Salle
Musée historique de Tissus Lyons



Lyons, Second Half of 18th Century—Silk Hangings by Ph de la Salle
Musée historique de Tissus Lyons



Lyons 1760 to 1770—Silk Hangings by Ph de la Salle Musée historique de Tissus, Lyons



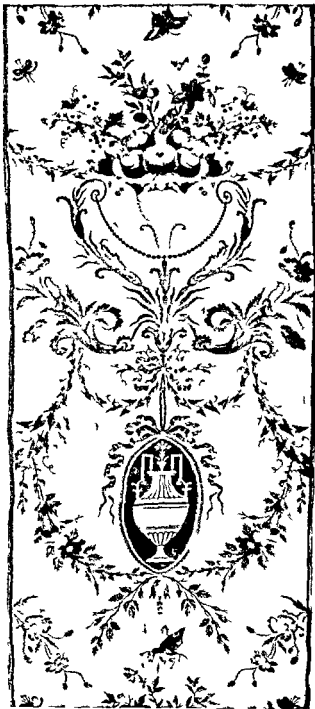
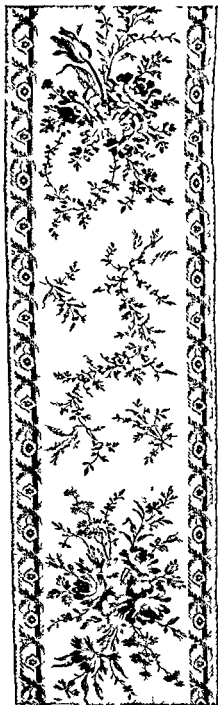
France, About 1780—Silk Fabric by Ph de la Salle Lyons



France, Second Half of 18th Century Coloured Silk Hanging by Ph de la Salle
Musée historique de Tissus, Lyons



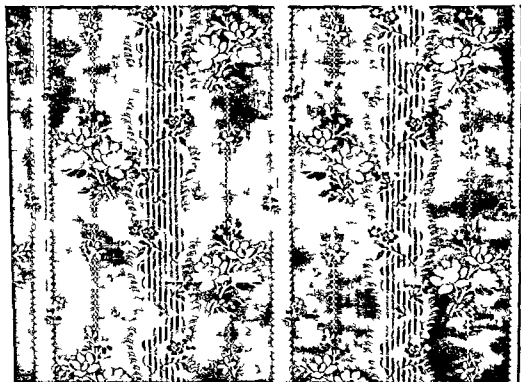
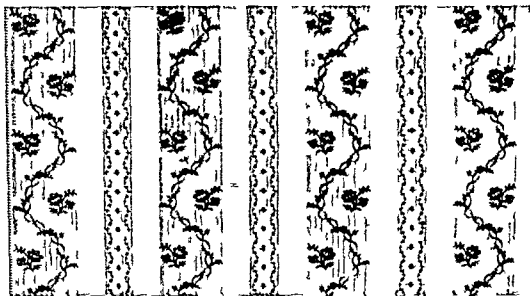
France Second Half of 18th Century—Silk Fabric



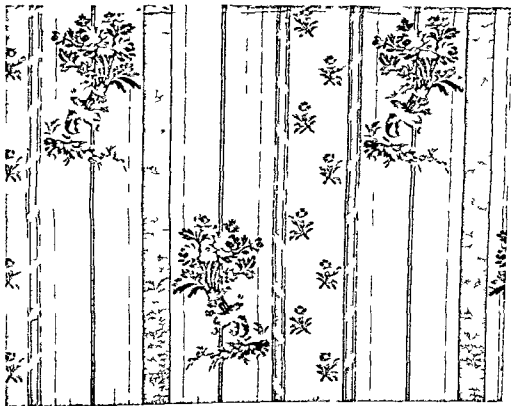
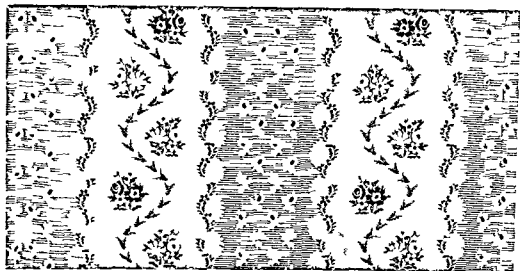
Silk Border and Silk Hanging Second Half of 18th Century Schloss Museum Berlin



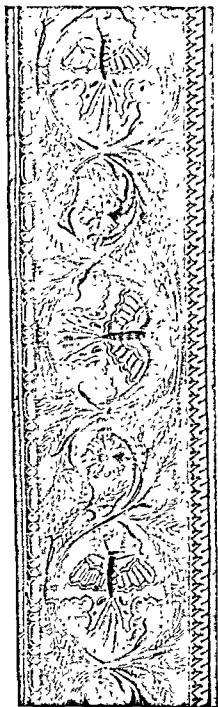
France 1780 to 1790—Silk Hangings Schloss Museum Berlin



Striped Silk Fabrics Style of Louis XVI Arts and Crafts Museum Cologne



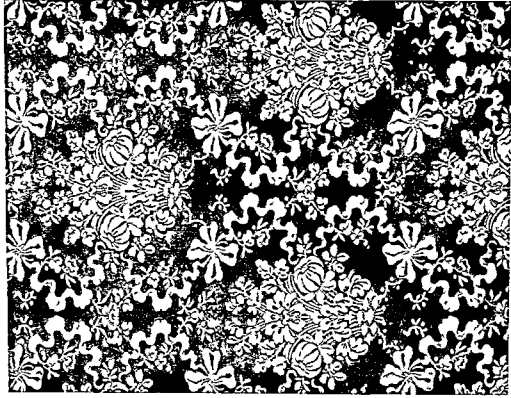
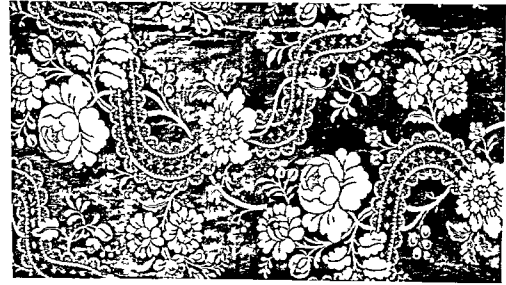
France Second Half of 18th Century—Silk Fabrics Arts and Crafts Museum Cologne



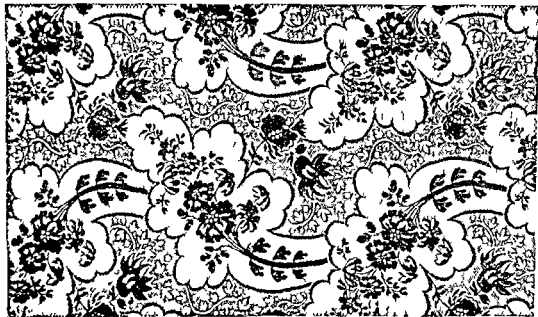
France, End of 18th Century—Silk Borders. Woven Fabrics and Textiles
Collection, Crefeld



France End of 18th Century—Silks Arts and Crafts Museum Dresden



France, Second Half of 18th Century—Silk Damasks Arts and Crafts Museum, Dresden



France End of 18th Century -- Silk Fabrics



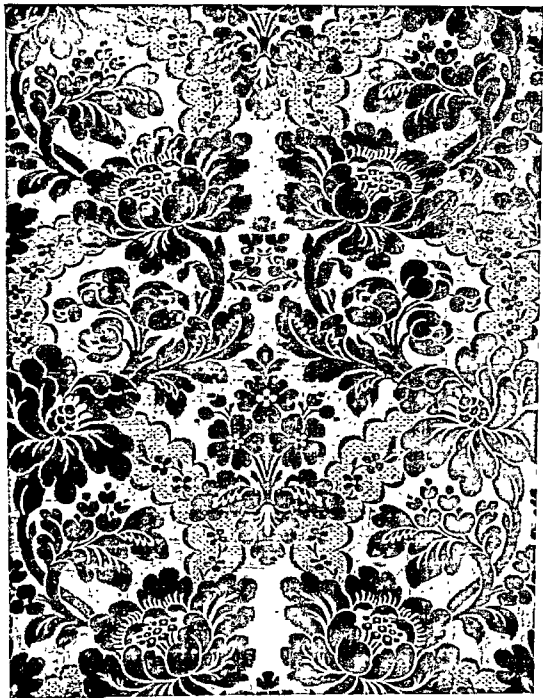
France, End of 18th Century — Coloured Silk Fabrics Arts and Crafts Museum, Dresden



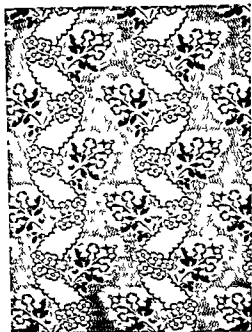
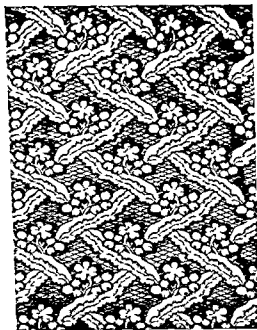
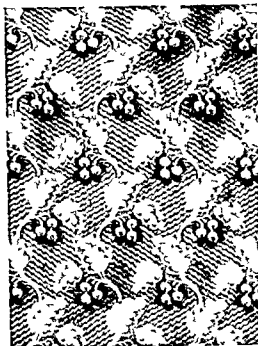
France End of 18th Century 1) and 4) Silks 2) Silk Damask 3) Half Silk Arts and Crafts Museum Dresden



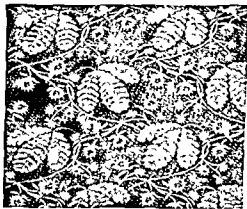
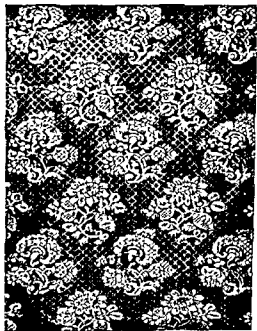
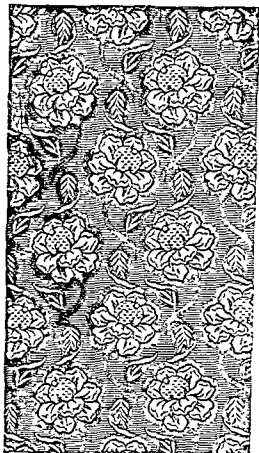
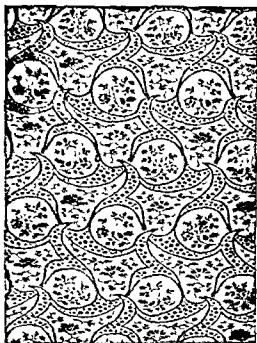
Germany, Second Half of 18th Cent — Silk Damask, Arts and Crafts Museum, Dresden



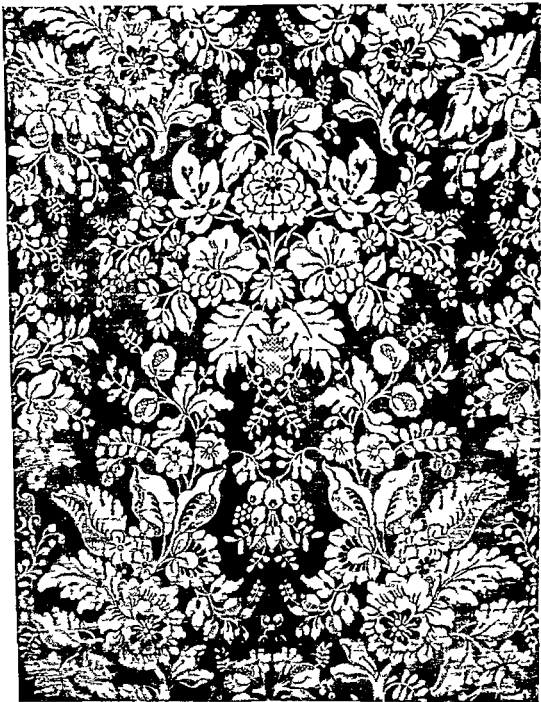
Germany, Second Half of 18th Cent — Silk Damask Arts and Crafts Museum, Dresden



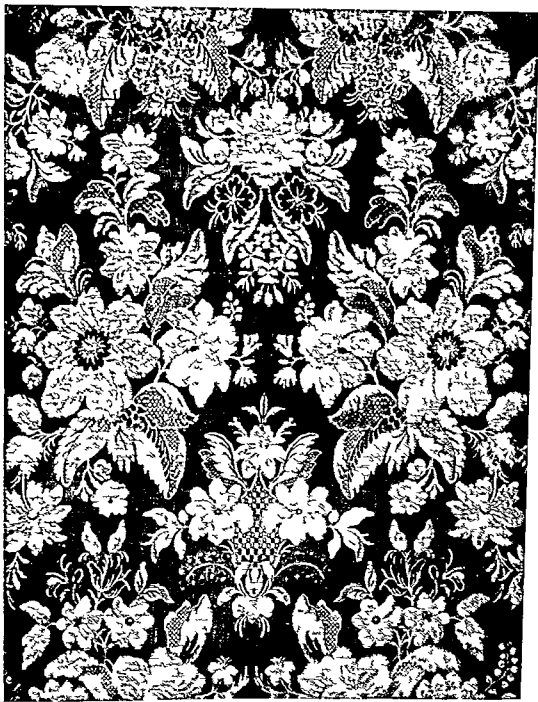
Velvet and Silk Fabrics — Second Half of 18th Century Schloss Museum Berlin



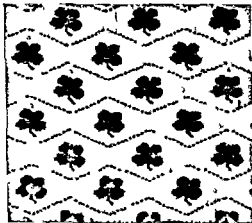
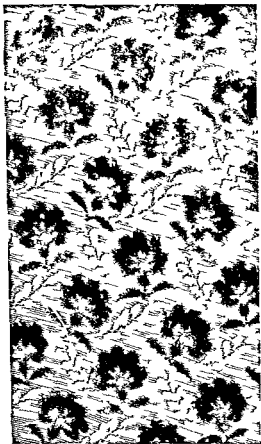
Patterns, End of 18th Century and Beginning of 19th Century. Arts and Crafts Museum, Dresden



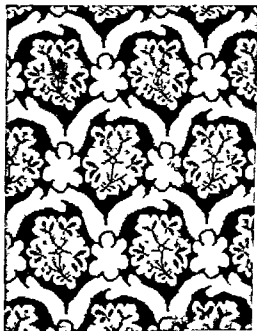
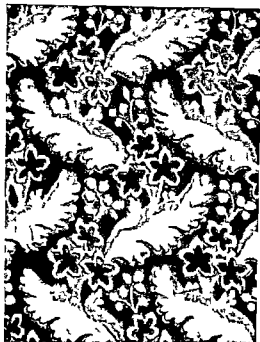
Holland Second Half of 18th Cent — Silk Damask Arts and Crafts Museum Dresden



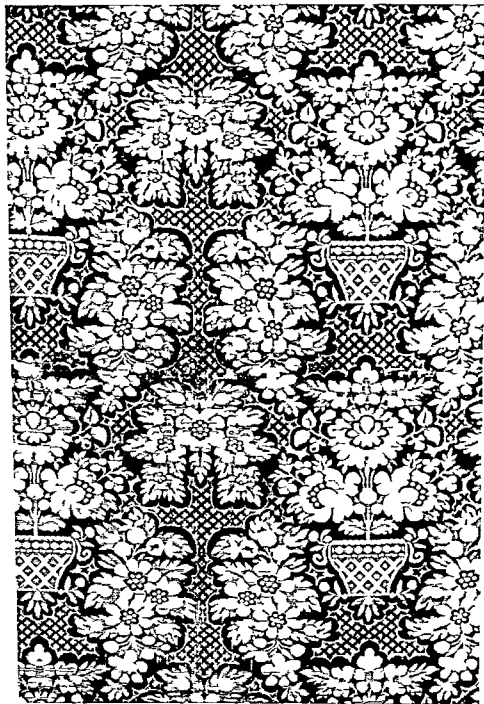
Holland Second Half of 18th Century Silk Fabric Arts and Crafts Museum Dresden



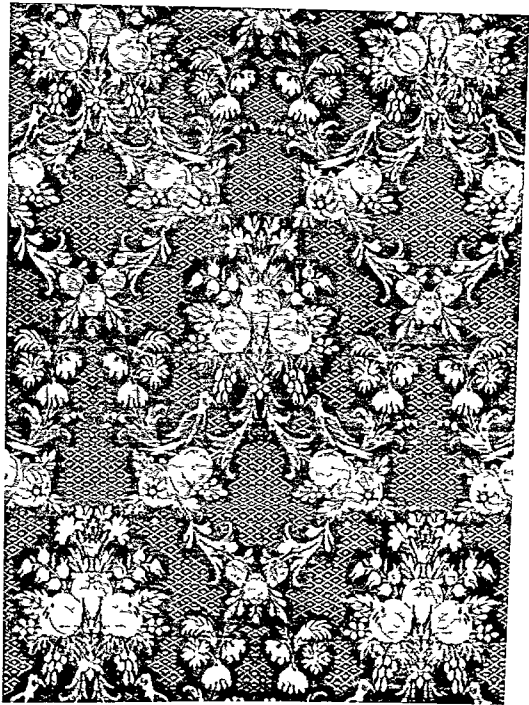
Italy Second Half of 18th Century — Silk Fabrics Schloss Museum Berlin



Italy Second Half of 18th Century—Velvets Schloss Museum Berlin



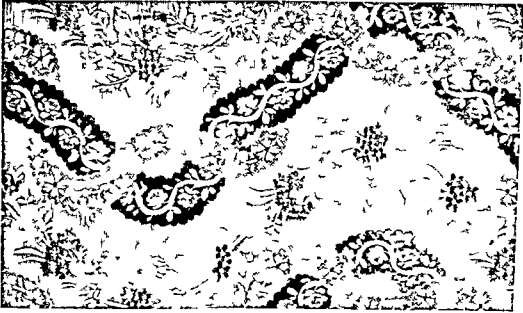
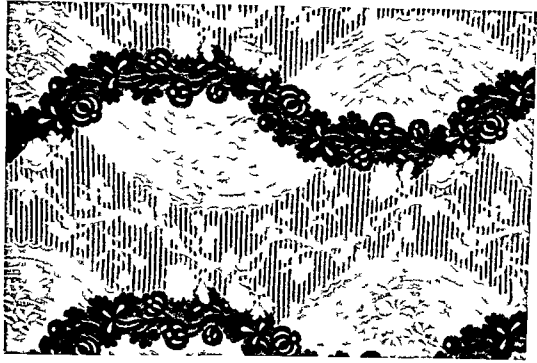
Germany End of 18th Cent Silk Fabric Arts and Crafts Museum Dresden



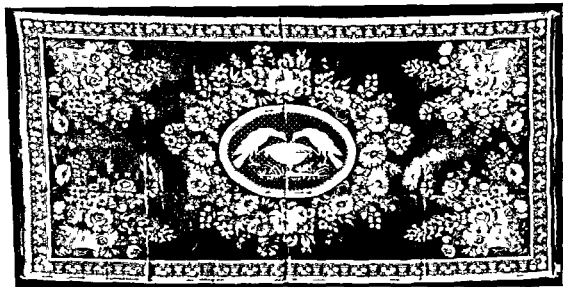
Germany End of 18th Century—Silk Fabric Arts and Crafts Museum Dresden



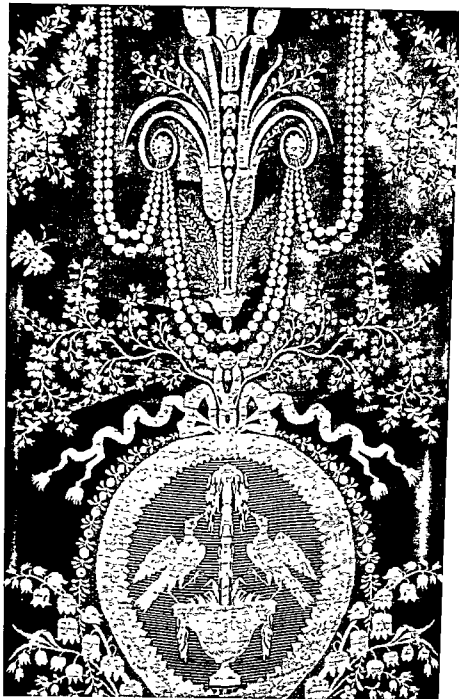
France End of 18th Century—Coloured Silk Fabrics Arts and Crafts Museum Dresden



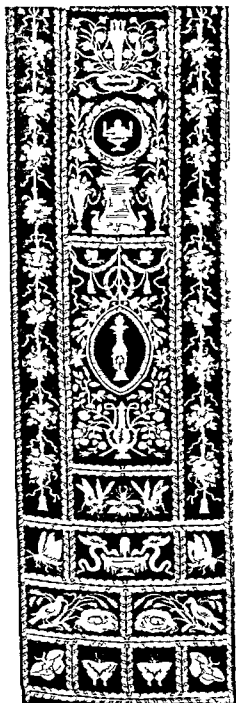
France End of 18th Century—Silk Fabrics with Velvet Arts and Crafts Museum Dresden



France End of 18th Century—Fabrics in the Directory Style



France, End of 18th Century—Fabrics in the Directory Style



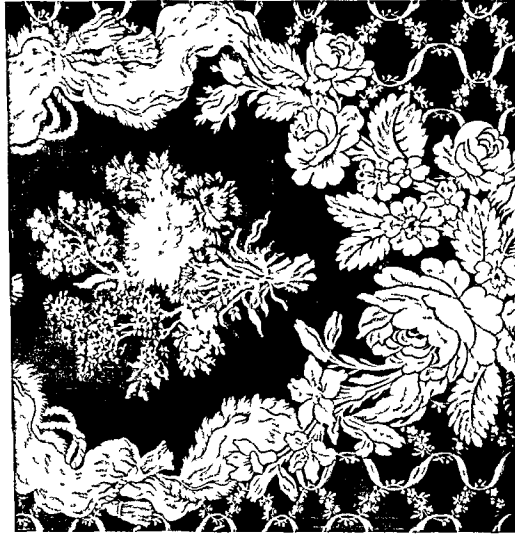
France End of 18th Century—Fabrics in the Directory Style



France, End of 18th Century—Silk Fabrik in the Directory Style
Besselièvre Collection, Paris

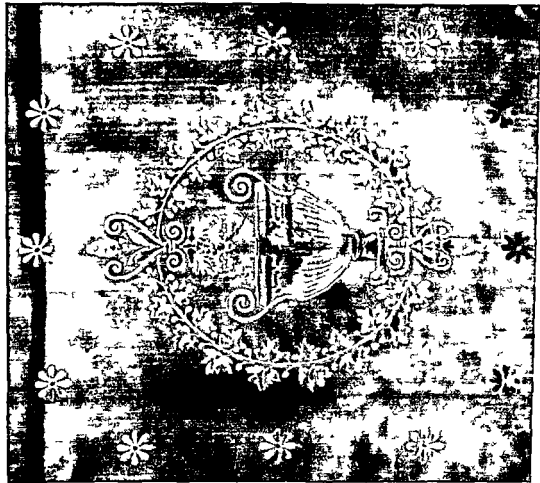
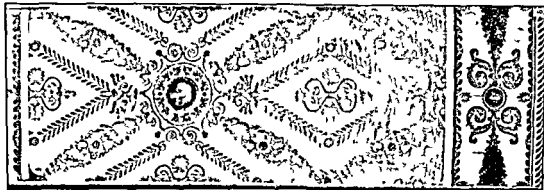


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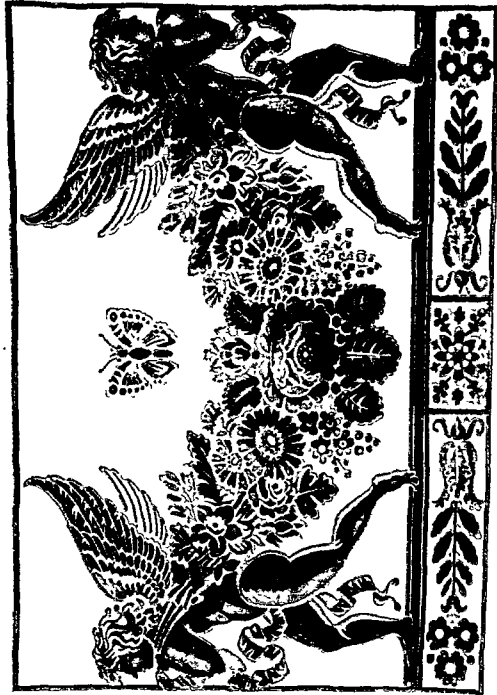


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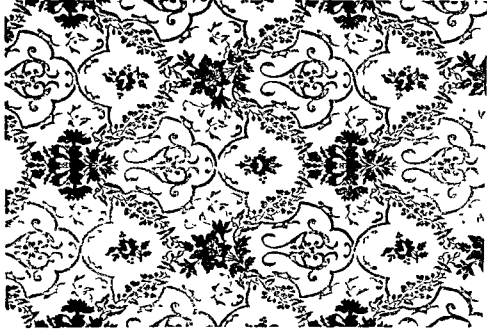
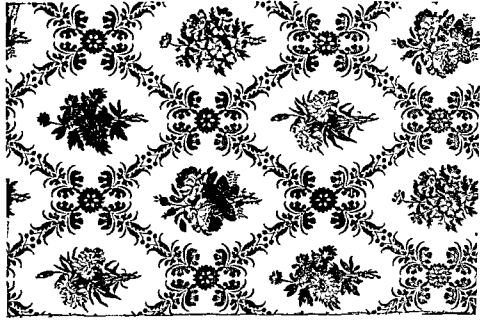
Germany 1) Silk Damask About 1800 2) Silk Hanging About 1770 to 1780 Schloss Museum, Berlin



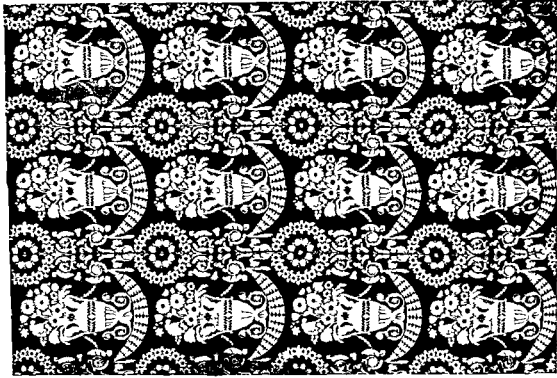
France Beginning of 19th Century — Hangings Empire Style



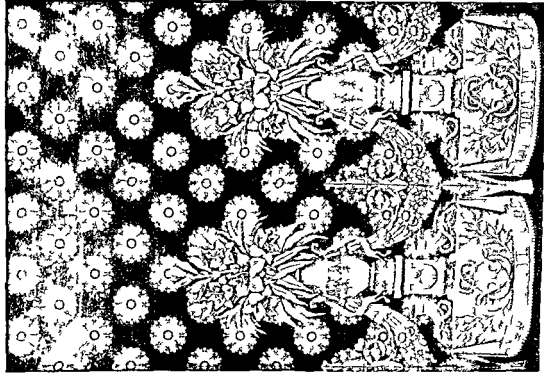
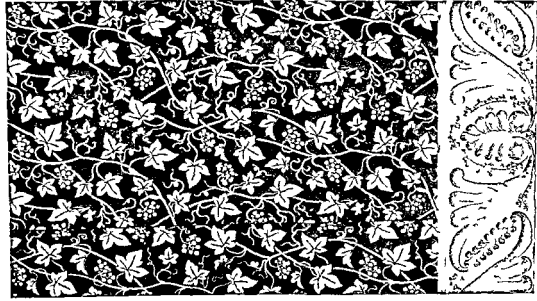
France, Beginning of 19th Century — Velvet, Empire Style



France Beginning of 19th Century—Hangings Empire Style, by Lemire, Pere & Fils Lyons (after Dumonthier)



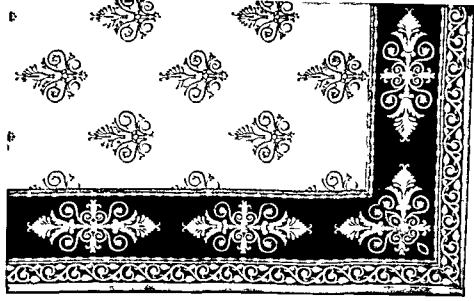
France Beginning of 19th Century — Silk Wall Hangings, Empire Style



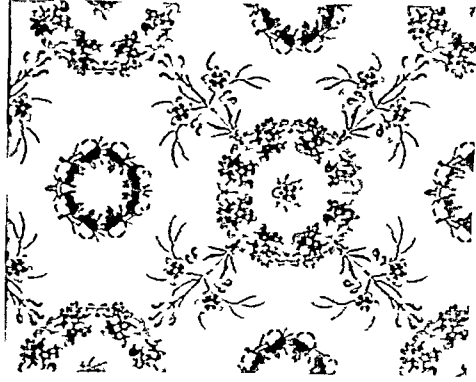
France Beginning of 19th Century — Silk Hangings by C Pernon Lyons and Churd & Cie Lyons

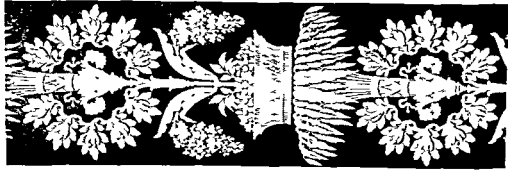
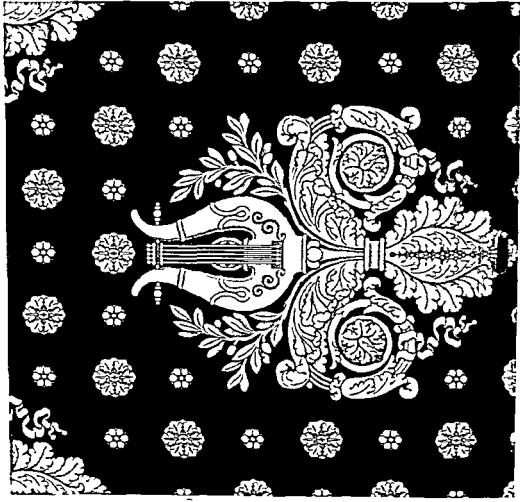


France Beginning of 19th Cent—Turniture Fabrics Empire Style by Bessardon Bong & Cie Lyons (after Dumonthier)

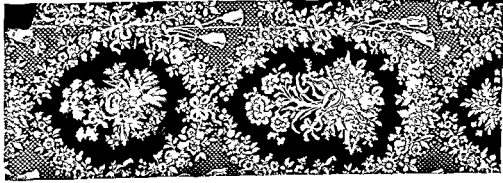
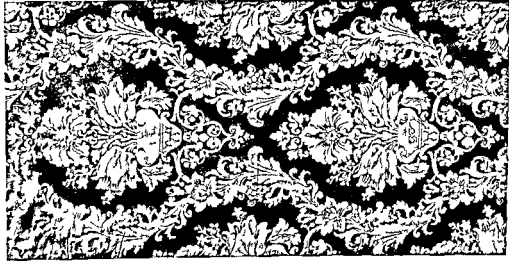
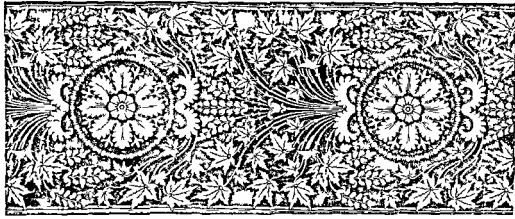


France Beginning of 19th Century—Silk Hangings Empire Style by Grand Freres Lyons (after Dumonthier)





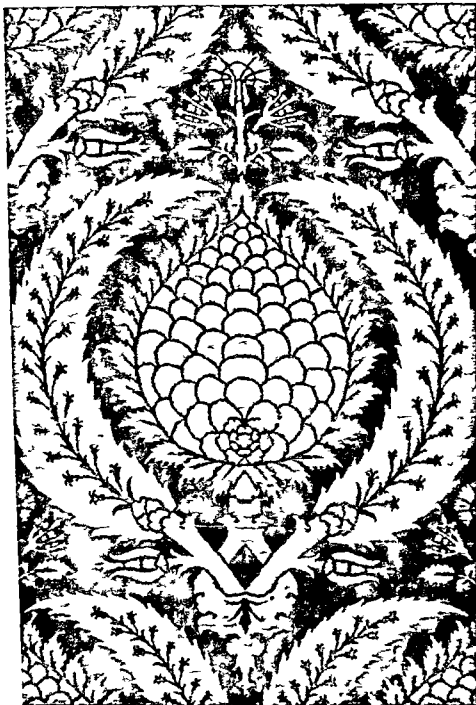
Germany Beginning of 19th Century — Silk Hanging, Empire Style



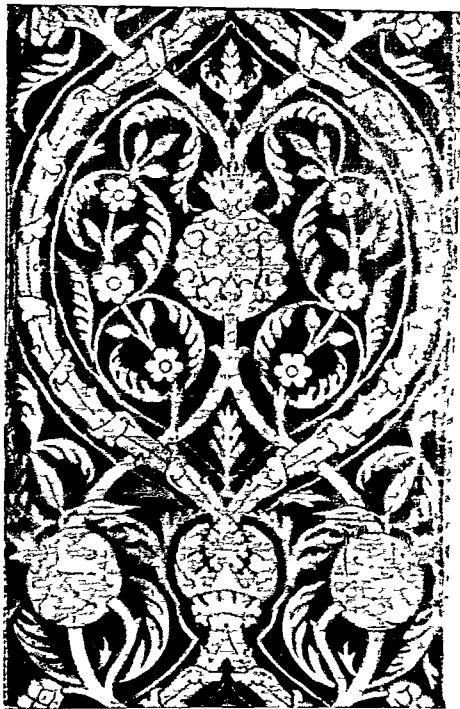
Berlin Beginning of 19th Century—Silk Hangings Schloss Museum Berlin



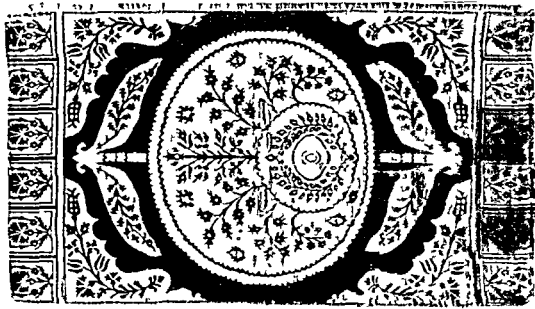
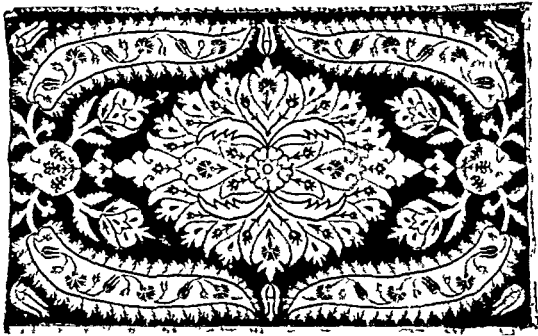
Berlin First Half of 19th Century—Silk Hanging, Broche (Curtain)
Schloss Museum, Berlin



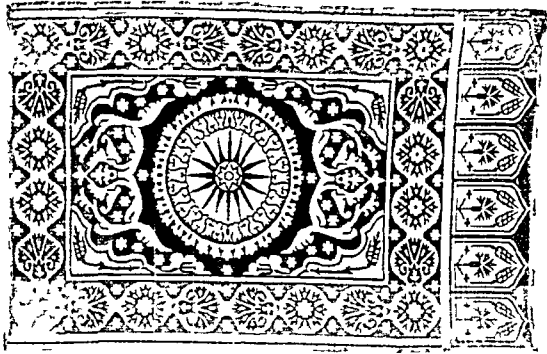
Turkey Beg n n ng of 16th Cent. — Velvet Hang ng Schloss Museum Berl n



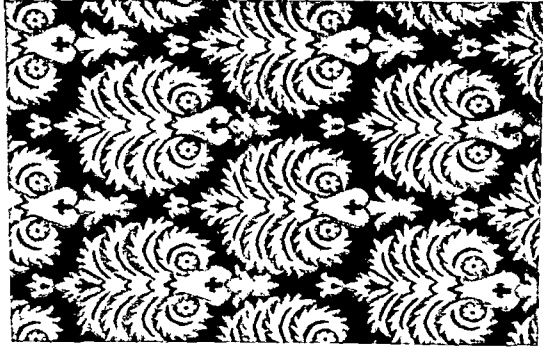
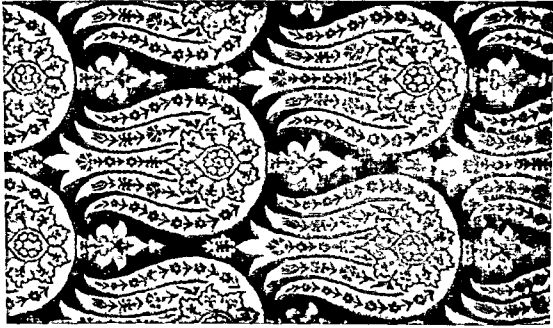
Turkey (Brussa) 16th Century—Velvet Brocade Private Collection
Frankfort on the Main



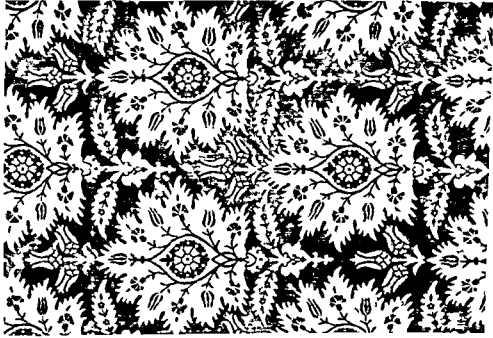
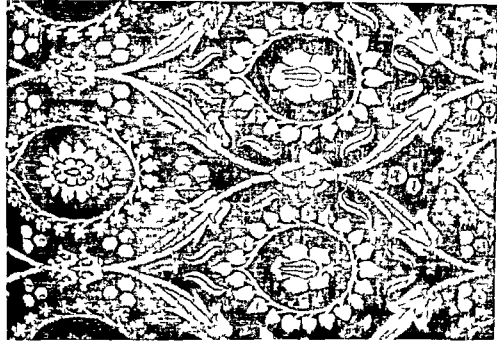
T hey 16th Century—Silk Velvet (Scutari Covers) Keleklin Collection Paris



Turkey 16th Century—Silk Velvet (Scutari Covers) Nelekian Collection Paris

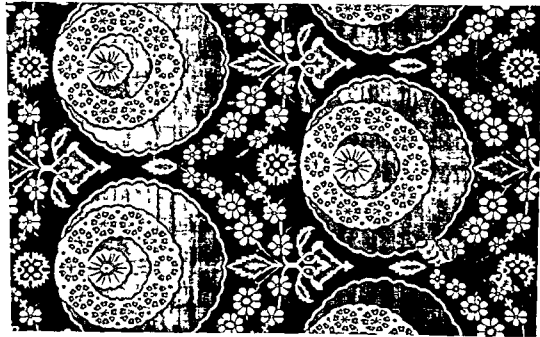
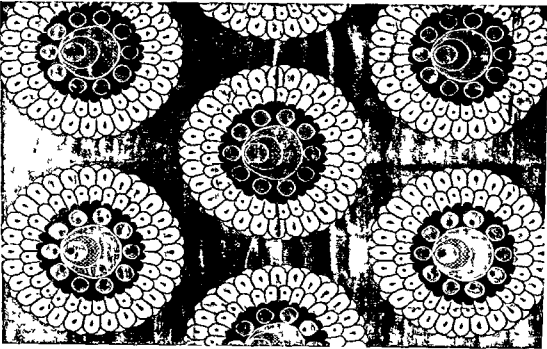


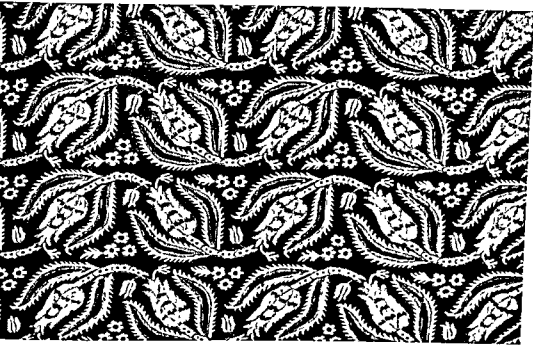
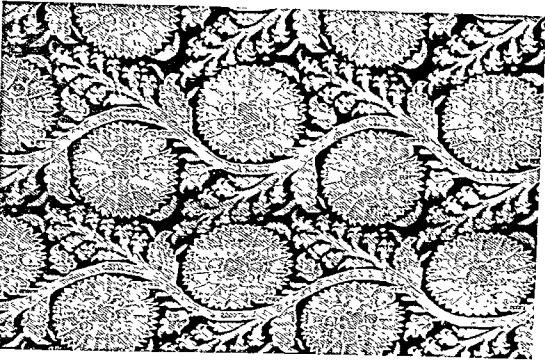
Turkey 16th Century — Velvets Besselièvre Collection Paris



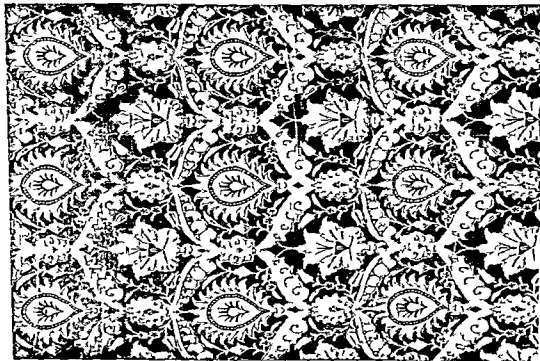
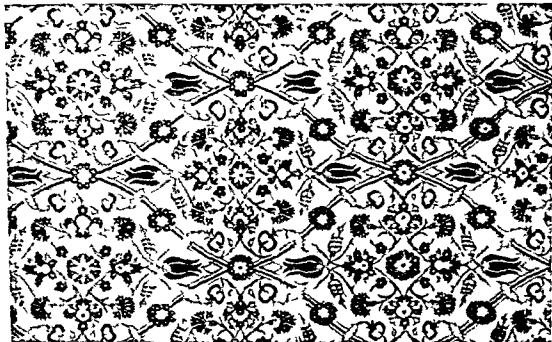
Turkey 16th and 17th Centuries—Velvets Schloss Museum Berlin

Turkey (Bursa) 16th Century—1) Silk 2) Brocade Besselièvre Collection, Paris

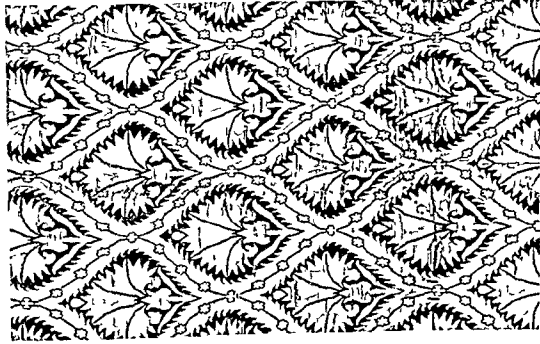
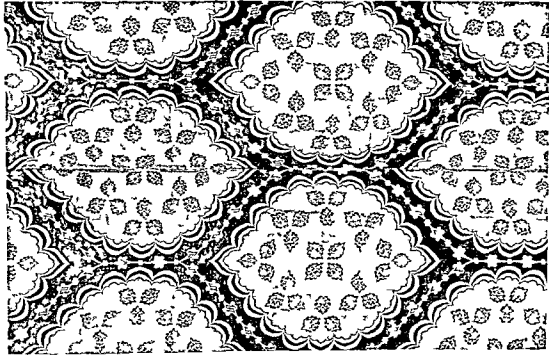




Asia Minor, 16th Century — Silk Fabrics, Kelekian Collection, Paris



Turkey 16th Century—1) Silk 2) Velvet Kelekian Collection Paris



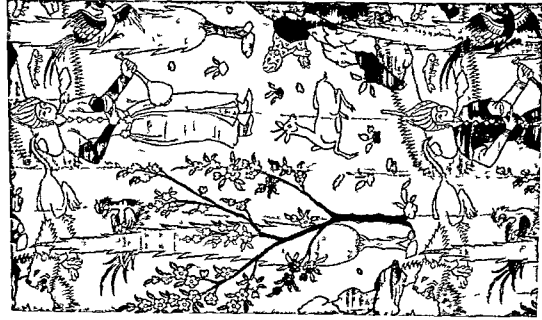
Turkey 16th Century—Silks Kelekian Collection Paris



Turkey 16th to 17th Centuries Man's Coat with long sleeves Brocade Vienna
Private Collection

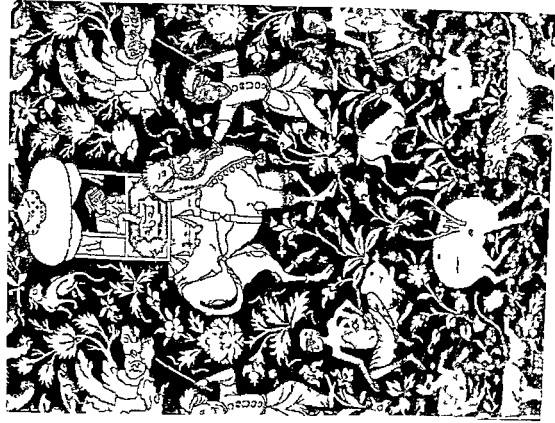


Persia 17th Century—Silk National Museum Florence



1) Persia 16th Century—Silk Kelikian Collection Paris 2) Persia About 1600—Brocade Moscow Museum





Persia 17th Century—Silks National Museum Florence





Pers a M dle of 16th Cent — Velvet Brocades F gdor Collect on Vienna and Bacti Freres Collection Paris



Persia 16th to 17th Centuries—Velvet Brocade Schloss Museum Berlin



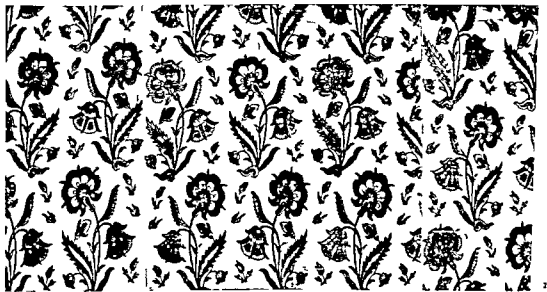
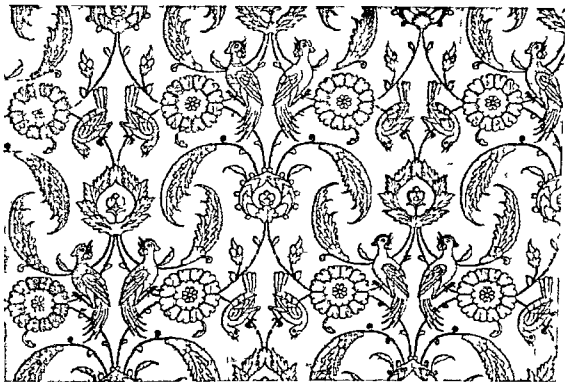
Persia Beginning of 17th Century—Velvet Brocade Karlsruhe Museum



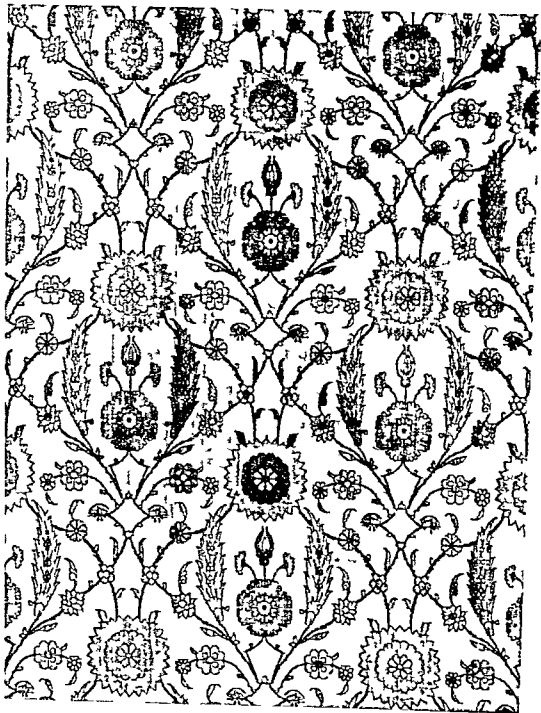
Persia First Half of 17th Century — 1) Silk Brocade Cracow Museum.
2) Velvet Brocade Rosenberg Castle near Copenhagen



Persia, 17th Century—Velvet Brocade Rosenberg Castle near Copenhagen



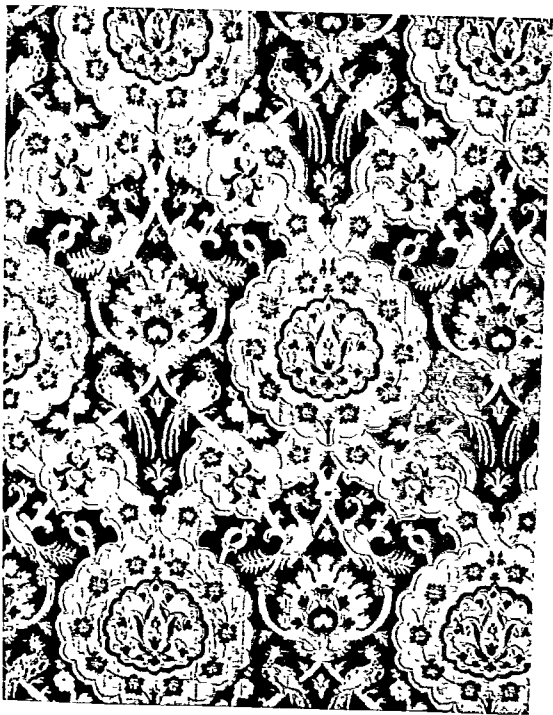
Persia 17th Century—1) Velvet Brocade from Rosenborg Castle 2) Velvet Brocade
Private Collection Frankfurt on the Main



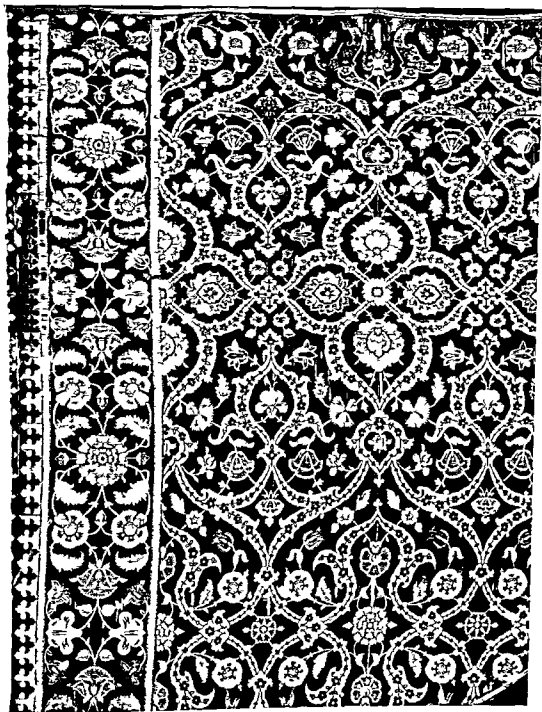
Pers a First Half of 17th Century — Velvet Rosenborg Castle near Copenhagen



Persia 16th Century—Velvet Besselièvre Collection Paris



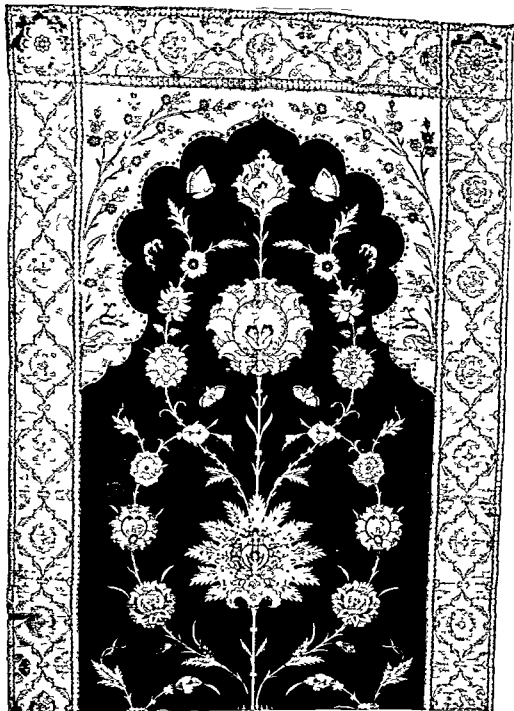
Persia, 16th Century—Velvet. Besselièvre Collection, Paris



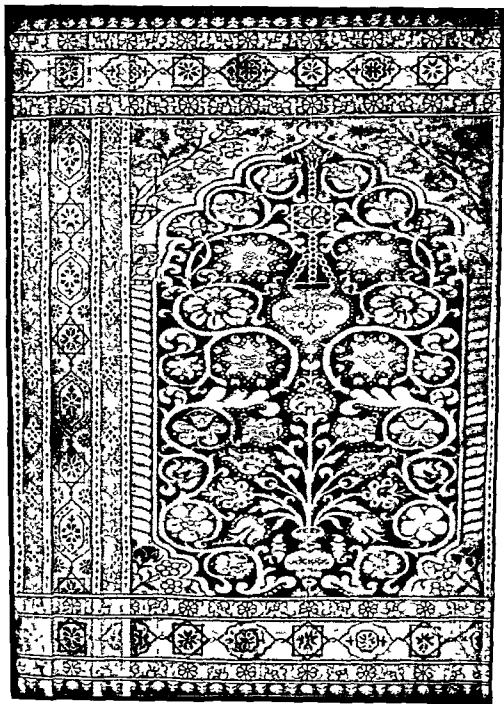
Persia About 1600—Brocade Arts and Crafts Museum Vienna



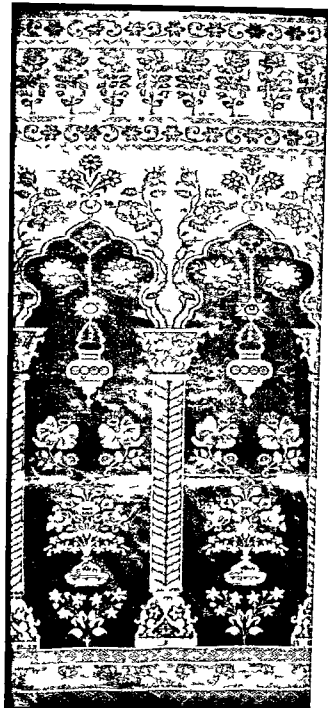
Persia, 17th Century—Woven Silk Carpet. Schloss Museum, Dresden



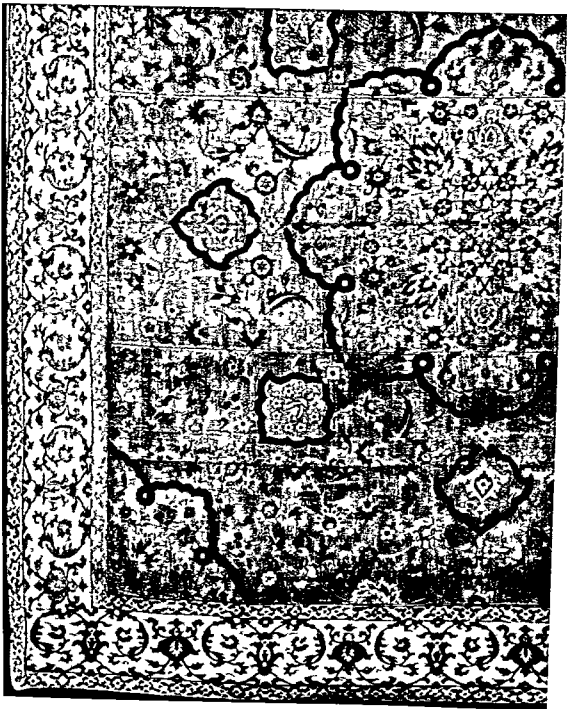
Persia, 17th Century — Brocade Hanging patterned like a Prayer Rug
Private Collection, Constantinople



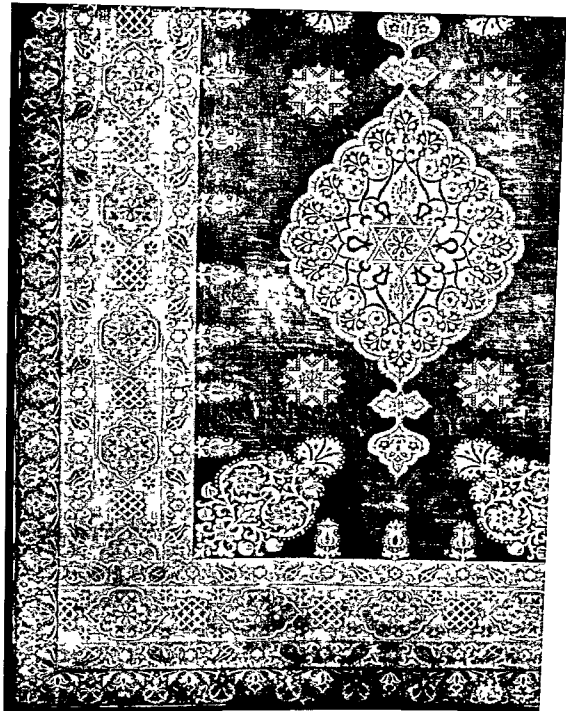
Persia 17th Century—Wall Hanging Silk Schloss Museum, Dresden



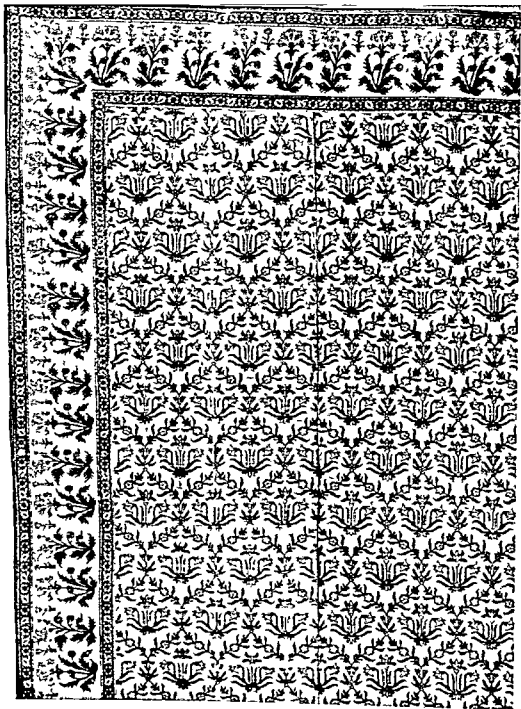
Persia 17th Century—Silk Wall Hangings Schloss Museum Dresden



Persia 17th Century—Woven Silk Carpet Schloss Museum Dresden



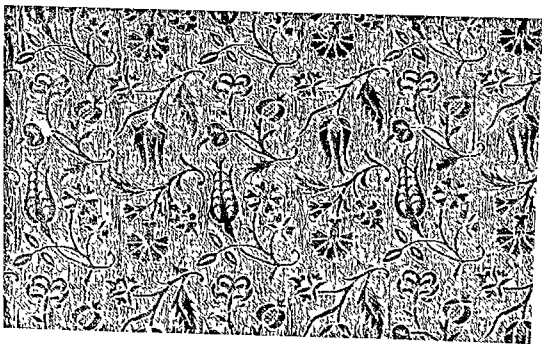
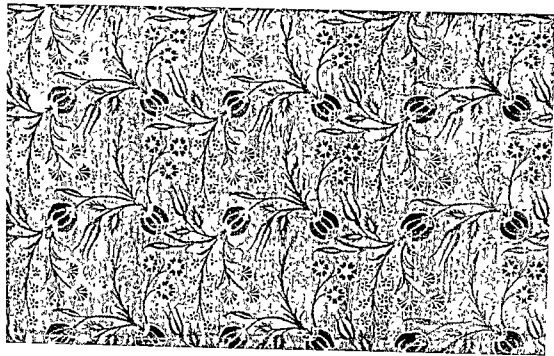
Persia, 17th Century—Woven Silk Carpet Schloss Museum, Dresden



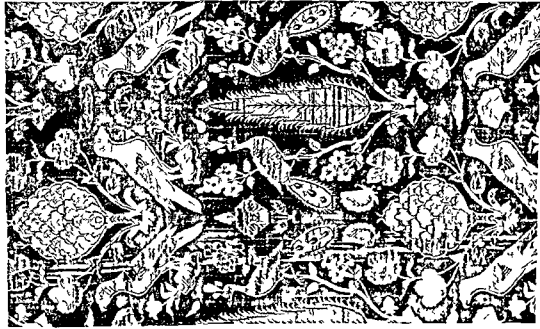
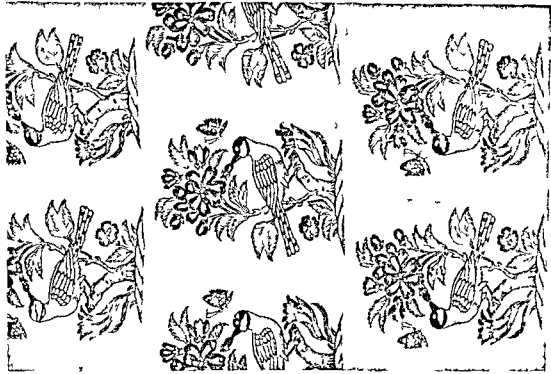
Persia End of 16th Century—Silk Velvet Kelekian Collection Paris



Persia About 1600—Part of a Brocade Cover Museum Moscow



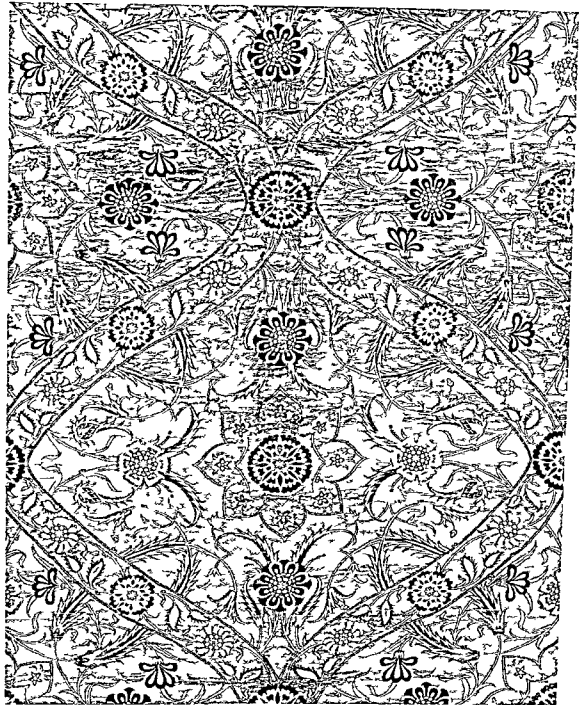
Persia, 16th Century — Silk Fabrics. Kelekian Collection, Paris



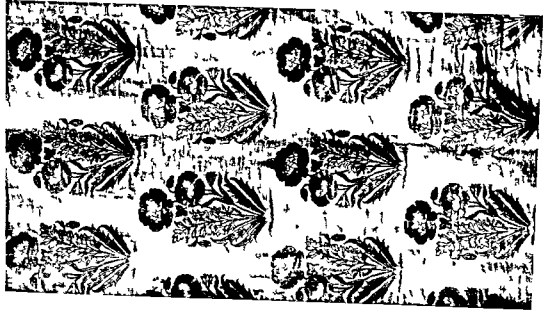
Persia 17th Century — Silk Fabrics Kelekian Collection Paris



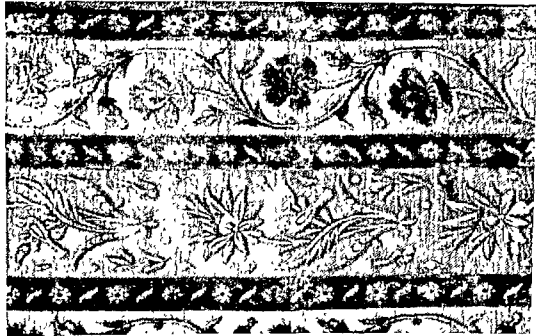
Persia European Influence 17th Century--Brocade
Kelekian Collection Paris



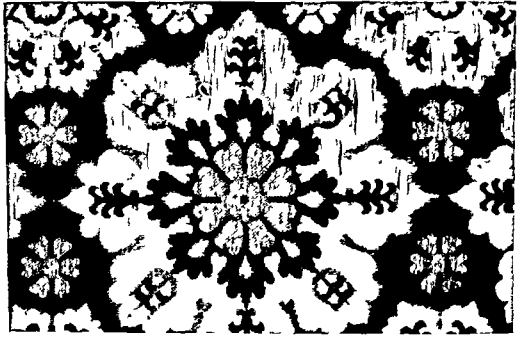
Persia 17th Century—Silk Brocade Schloss Museum Berlin



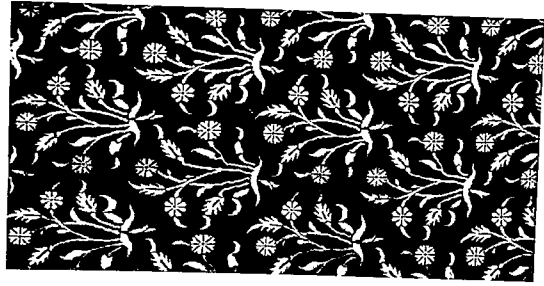
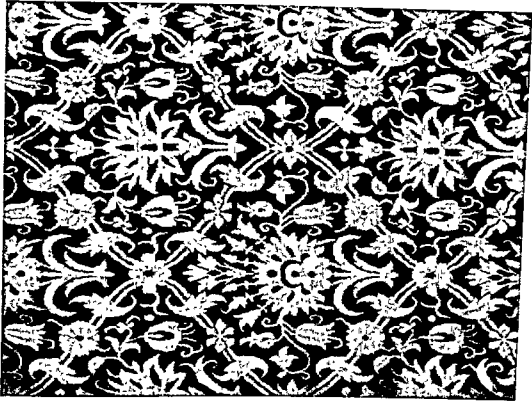
Persia 17th Century—Brocade Fabrics Schloss Museum Berlin



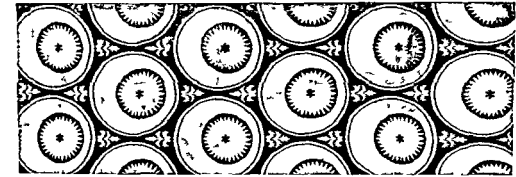
Persia, 17th Century—Velvets Besselièvre Collection, Paris



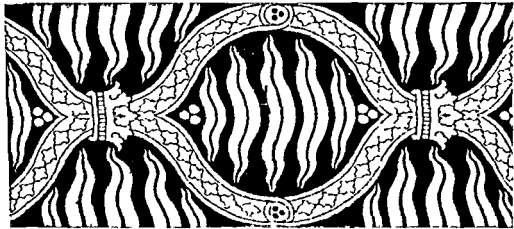
Persia 16th Century — Velvet Brocades Besselièvre Collection Paris



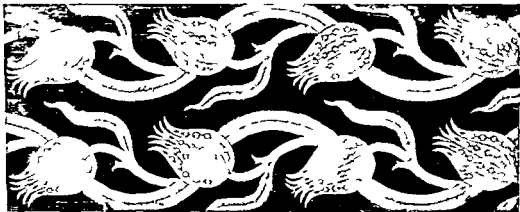
Persia, 16th to 17th Centuries—Velvets Schloss Museum, Berlin



1

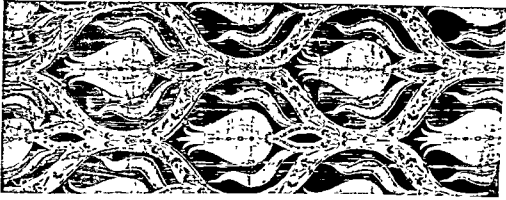


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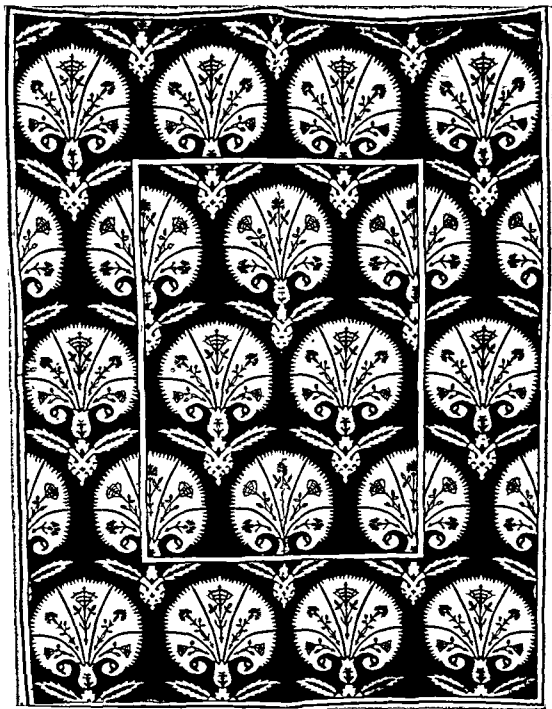


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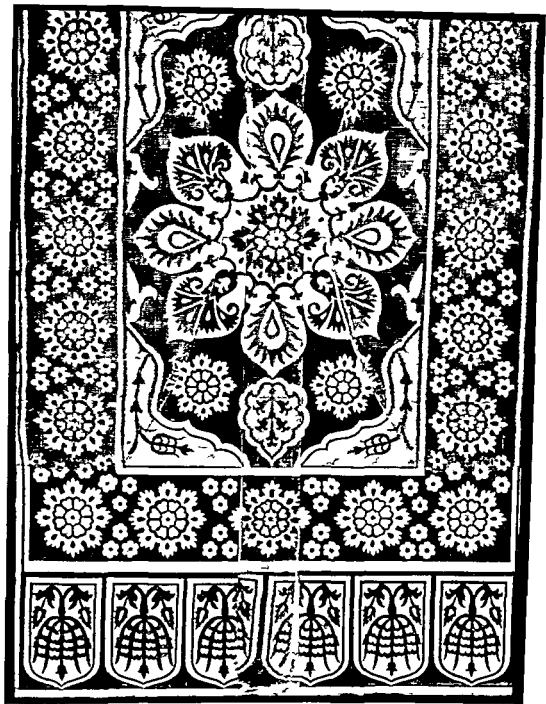
Turkey—1) and 2) Silk Damask 16th Century 3) Velvet Brocade 17th Century



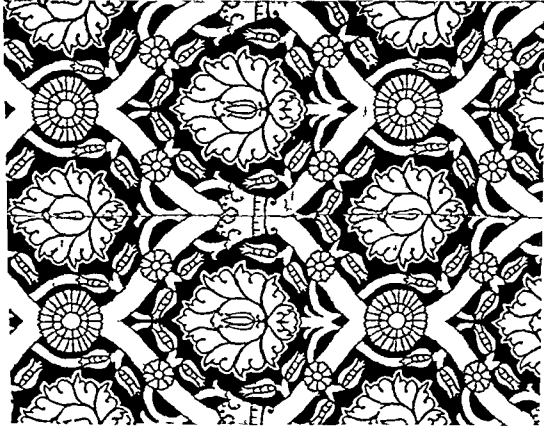
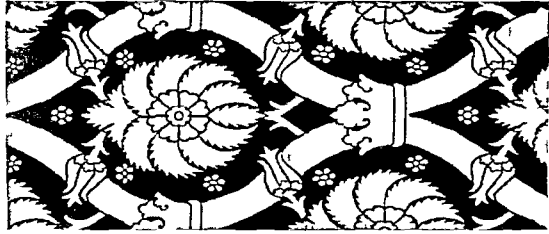
Silk Fabrics, Persia, 16th and 17th Centuries. Besselièvre Collection, Paris



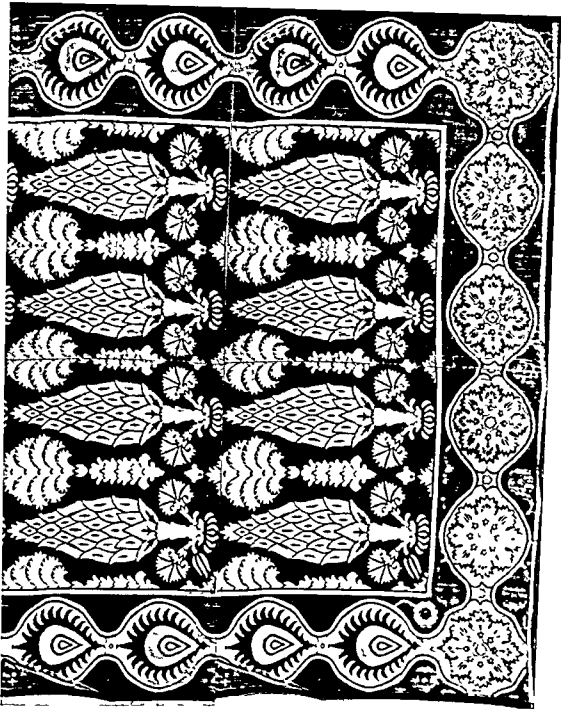
Turkey, 16th to 17th Centuries—Velvet Brocade Cover



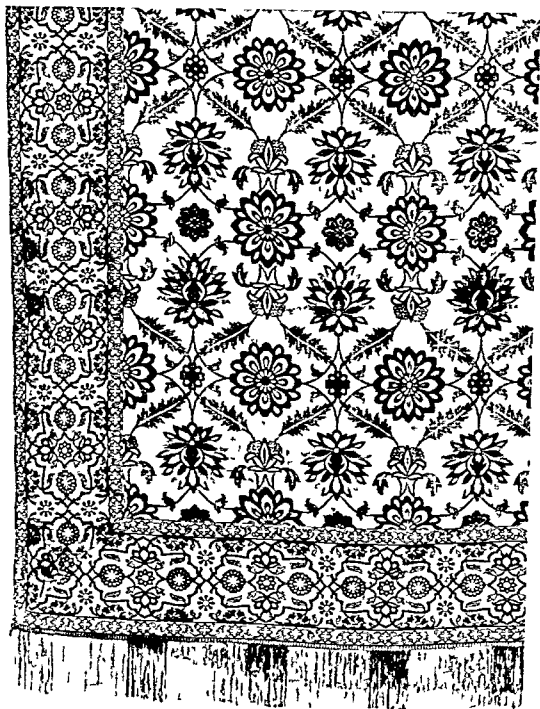
Turkey 17th Century—Velvet Carpet (Scutari Cover)



Tracy 17 h Cent ry—Velvet Brocade and Velvet Fabric



Turkey, 17th Century — Velvet Brocade (Suturlu Cover)



Persia 18th Century—Woven Velvet Carpet Private Collection Paris

